Sebastian Kempgen: The Mysterious Illyrian Slavic Alphabet



The Mysterious "Alphabetum Iliricum Sclavorum"

Sebastian Kempgen

1. Everybody knows that there are two Slavic alphabets, i.e. alphabets invented for the use by the Slavs, namely Glagolitic and Cyrillic. Other alphabets are being used (Latin) or have been used by in Slavic countries for writing Slavic, notably Greek and Arabic. However, in some medieval typographic manuals and books reproducing foreign or exotic alphabets from around the world there is a mysterious third Slavic alphabet to be found. It is different from both Glagolitic and Cyrillic, is said to be unknown[1], has no name of its own besides being described as "Iliricum Sclavorum" or simply "Sclavonian". It looks like this:



Fig. 1: The "Illyrian Slavic Alphabet"

In this paper, we would like to shed some light on this alphabet which seems to have been neglected or overlooked in manuals or papers on Slavic paleography, and its origins. In this way, it is a extension to the paper by Roland Marti (1995) whose subject are textual sources with alphabets added to them rather than collections of alphabets as such.

2. The oldest sample which we could find is in the book "Libellus valde doctus, elegans, & utilis…" by **Urban Wyss**, published in Zurich in **1549**. As its name implies, it is a book aimed primarily at calligraphers showing many samples of Latin handwriting, but also to readers who want to learn more about foreign alphabets. In this book, the Illyrian Slavonic alphabet, cut in wood, is the only (!) Slavic alphabet to be shown. Below is a reproduction of the alphabet, touched up by the author (as have been all others in this paper for the best printing in black and white). A second edition of the book, published in 1564, reprints the same alphabet, set in another frame.

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[1] For example, by blogger Ulliana_Art (s.a.) – one of only two online sources to mention the alphabet. However, the blogger does not seem to know that "Sclavor." is the abbreviation for "Sclavorum" (Gen. Pl.) or that in "Alphabetv̄" the superscipt stands for the "m", so that the word reads "Alphabetum", not "Alphabetu".



Fig. 2: Wyss, Alphabetum Iliricum Sclavorum (1549)

3. During the same time in Italy, the famous typographer **Palatino** devotes three pages of his book to Slavic alphabets. The book was published in Rome in 1550, but many of the tables were created in 1545. Palatino's first figure shows a (Croatian) Glagolitic alphabet which he attributes to St. Hieronymus, the second figure a Cyrillic alphabet attributed to St. Cyrill, and the third one a text in Bosnian Cyrillic – possible the oldest specimen of printed Bosnian Cyrillic. The mysterious Illyrian Slavic is *not* among them. The same holds true for **Postel**'s book "Linguarum duodecim characteribus…", published in 1538.



Fig. 3: de Bry, Alphabetum Iliricum Sclavorum (1596)

4. 50 years after Wyss, the mysterious alphabet is included in "Alphabeta et Characteres" published by the brother **de Bry** in Frankfurt in **1596**, this time along with other Slavic alphabets: Croatian Cyrillic and Glagolitic alphabets, an Old Church Slavonic Cyrillic alphabet, the Illyrian alphabet combined with a cursive Glagolitic alphabet on another plate – see fig. 3 above –, and another Croatian Glagolitic alphabet combined with a "Moscovitian" Cyrillic alphabet on one plate. The Illyrian alphabet is exactly the same as the one from Wyss, though the actual letters differ slightly. Thus, it has travelled from Switzerland to Germany, but the de Brys obviously had other sources available to them as well.

5. Only a dozen years later in France **Claude Duret** publishes his "Thresor [sic] de L'Histoire des Langves de cest vnivers" (**1613**). He does include several Slavic alphabets in his work: a Serbian Cyrillic one, a Dalmatian and an Illyrian one (which are both Croatian Glagolitic), and another Cyrillic alphabet (with Bosnian traits). The Illyrian alphabet from Wyss is *not* included.

6. The Illyrian alphabet makes its next appearance fifty years later in **Daniel's Copy-Book**, published in London in **1664** by Richard Daniel, with engravings by Edward Cocker. It is presented along with the Glagolitic alphabet in one figure (see below)[2]. Again, the alphabet is the same as before. By now, the alphabet had travelled north from Zurich to Frankfurt, and from there to London.

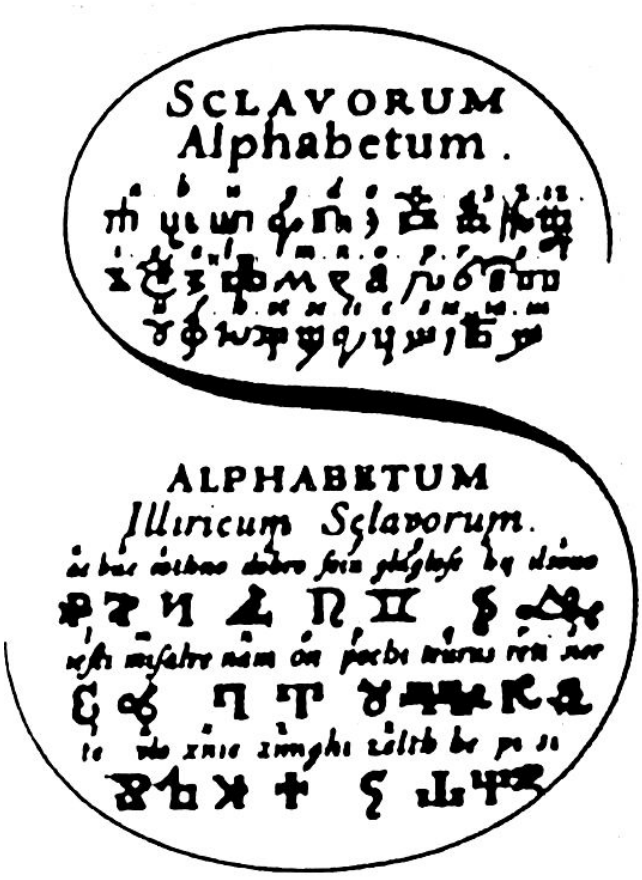


Fig. 4: Daniel's Alphabetum Illiricum Sclavorum (1664)

[2] The picture was taken from Žubrinić (1995) because the online edition of Daniel (1664) misses p. 50 which should contain the Slavic alphabets shown above.

7. Nearly 80 years later, in **1740**, the alphabet was included in **Geßner**'s manual on printing ("Buchdruckerkunst und Schriftgießereÿ"), published in Leipzig, Germany. Only one half of the table has been digitized due to some laziness during the scanning process[3] but it is obvious, that it is indeed the same alphabet. Geßner often refers to de Bry, so his source is clear. Besides this Illyrian alphabet, Geßner has tables for Cyrillic, Illyrian Glagolitic, Croatian Glagolitic, and Russian (Cyrillic).

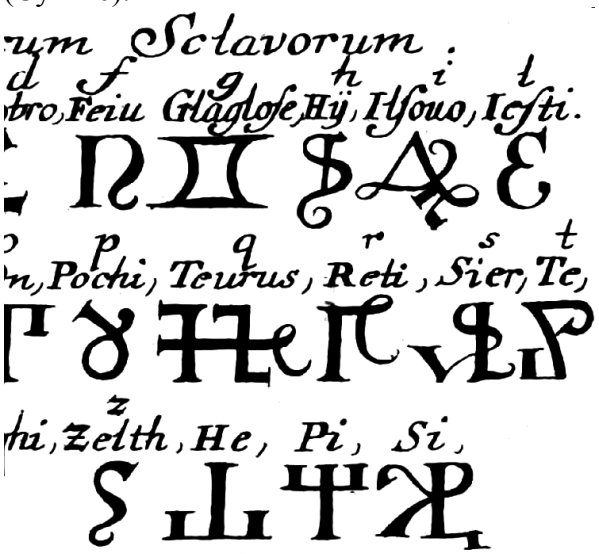


Fig. 5: Geßner, Illyricum Sclavorum (1740)

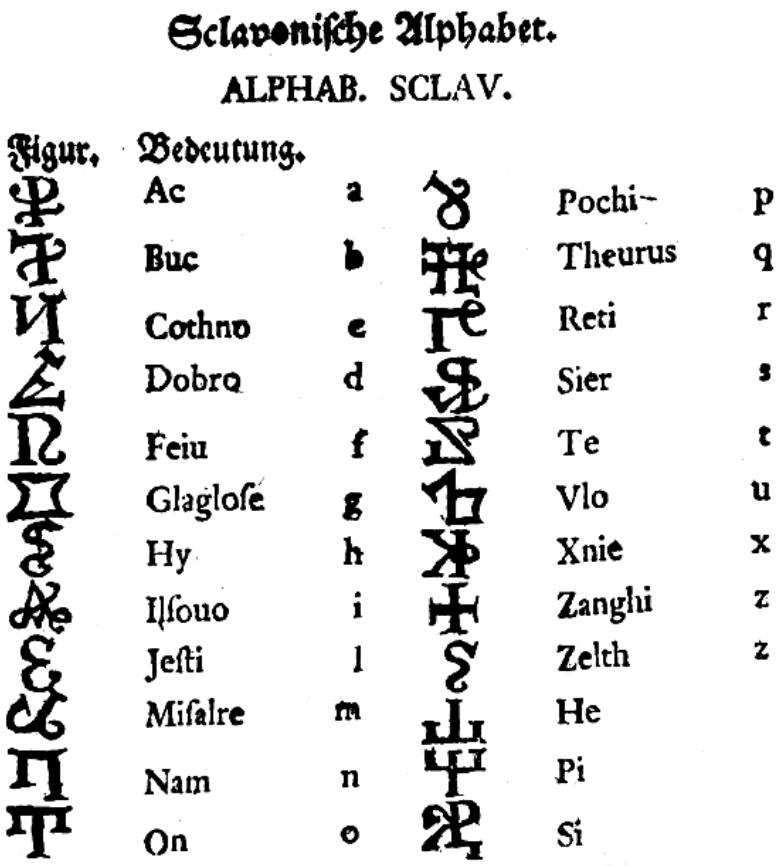


Fig. 6: Fritz, Alphabetum Sclavorum (1743)

[3] In this book, some of the alphabets are on large-format tables which have not been unfolded during the scanning process.

8. Around the same time, in **1743**, **Johann Friedrich Fritz** included the alphabet in his calligraphic manual and collection of alphabets (p. 75), and the same alphabet can again be found in his "Orientaliſch- und Occidentaliſcher Sprachmeiſter" (Fritz & Schulze 1748, 149). The alphabet is the same as before. – In these books, the Sclavonian Alphabet is printed in one long row as part of a table. To save some space, we will reproduce it here in two rows (see above, fig. 6).

9. A few years later, the well-known French typographer **Pierre Simon Fournier** includes "Esclavon" in the Slavic alphabets in his "Manuel typographique" (**1766**, table 69). He does not continue the tradition of printing the characters' names, just the Latin equivalent. This seems to be the first appearance of the Illyrian Slavonic alphabet in France after having been printed in Switzerland, Germany, and England before. In the same year in Italy, **Grubissichio** does *not* mention this alphabet in his book on the origins of the Glagolitic alphabet ("In originem et historiam alphabeti sclavonici glagolitici vulgo hieronymiani…").

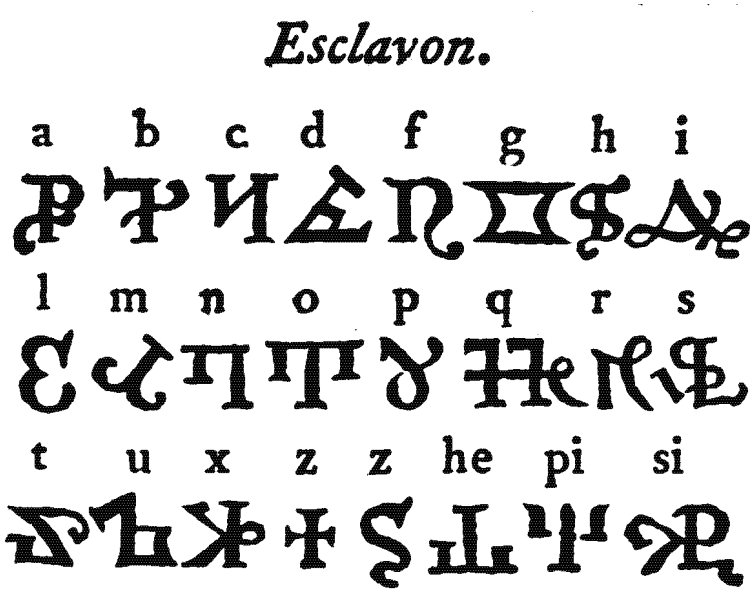


Fig. 7: Fournier, Esclavon (1766)



Fig. 8: Fry, Sclavonian (1799)

10. Last but not least, in **1799**, the mysterious alphabet shows up in **Edmund Fry**'s "Pantographia", as one of ten samples of Slavic alphabets. He calls it "Sclavonian" and states (p. 267): "Many nations, both in Europe and Asia, speak this language; it is used generally in all the eastern parts of Europe, except Greece, Hungary, and Wallachia; but these nations have a variety of characters. – Fourn. v. 2. p. 226." He is the only one to explicitly name his source but has nothing to contribute to the alphabet in question.

11. Let us sum up our findings: We have a mysterious Slavic alphabet, called mostly "Iliricum Sclavorum", with typographic evidence from the 16th right up to the end of the 18th century. So far, seven books on typography, printing and languages are known to show this alphabet. The oldest specimen was printed in 1549, the last book to show it (as far as we know) was published in 1799. In the 19th century it seems to have been forgotten or brushed aside, at a time when Slavic philology began to emerge and knowledge of Glagolitic and Cyrillic (especially Glagolitic) became more sound, the priority of Glagolitic over Cyrillic was proven, and St. Hieronymus no longer believed to be one of its authors. The alphabet appears in Switzerland first, then travels north to Germany where it is reprinted several times, and from Germany it moves onwards to London, and later to France. There is no evidence for this alphabet in Italy neither from Venice nor from Rome where most printing occurred at the time.

There are some obvious peculiarities in these alphabets which nevertheless do not seem to have been noticed before, so we would like to point them out here:

- In all of these alphabets, the number and shape of the letters are identical, with no variation at all. (The actual letters on the engravings differ slightly.) This is in stark contrast to the figures for Cyrillic and Glagolitic alphabets in the same books in which the characters vary in number and shape during the centuries.
- In all the alphabets the names of the letters are identical, too, except for some slight orthographic variation. (They were not reproduced anymore at the end of the 18th century.) Again, this is not the case with the other two Slavic alphabets. The order of the letters are of the 'Latin' ABC type.
- The name of the alphabet is identical in all sources, too (except for straight translations).

These findings alone are proof enough that there has only ever been exactly one blueprint for this mysterious Slavonic alphabet, the original engraving by Wyss in 1549, which all other authors later copied, taking it for a real alphabet. These later copies reproduced the alphabet very faithfully, but is is obvious that, for 250 years, none of the authors of these copybooks had a "living" alphabet to check his engravings against, that there actually were no texts that could be used to sample these letters from, no speakers to correct anything etc. Whereas in all these typographic books the Glagolitic and the Cyrillic alphabets do exhibit certain changes over time as they changed naturally, this one alphabet seems to be frozen in time, as if it had been photocopied by one author after the other.

What is also very telling is that the alphabet appears "on the periphery" only, so to speak – north of the Alps, away from any Slavic-speaking country. Palatino, publishing about the same time as Wyss in Rome, knows nothing about the mysterious alphabet, neither does Grubissichio. Its later appearance is restricted to Germany, England, and France, while in Italy we only find the "real" Slavic alphabets.

12. If the alphabet in question can indeed be traced back to Urban Wyss and his publication in 1549 in Zurich, then it is worth to have a closer look at the author.

Wyß (alternate spelling: Wyss) was a teacher, calligrapher and type cutter, working in Bern and having his publications printed in Zurich, Switzerland. Although the Wyss were well-known citizens of Bern and their grandchildren live there until this day, it remains unknown exactly when Urban Wyss was born or when he died. It is assumed that he was born around 1530 and had two children.[4]

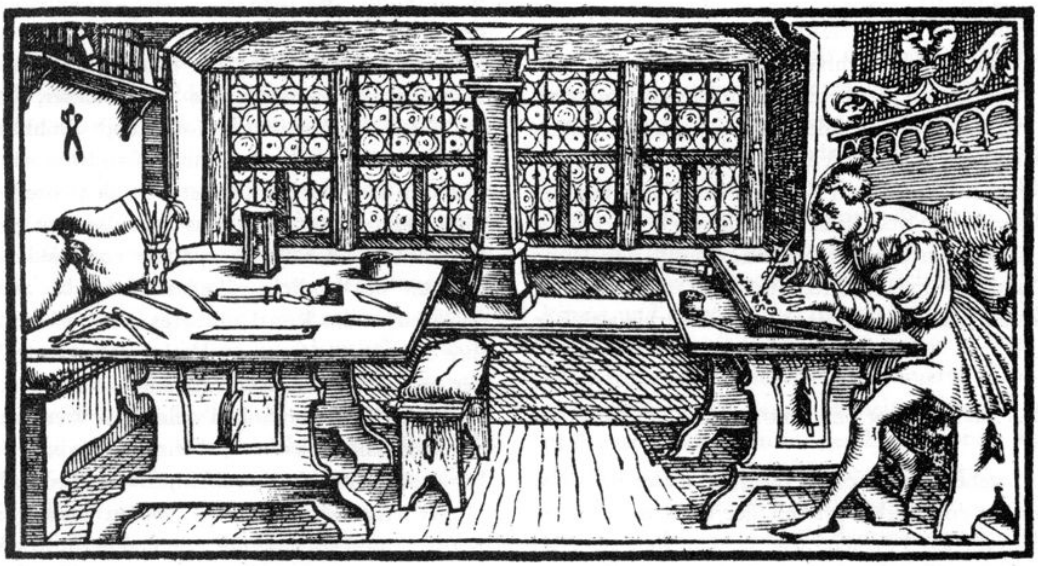


Fig. 9: Urban Wyss (?) at work (1550)

More is known about the influential and widely successful printing house that published his works, Froschauer. These printers published more than a thousand books, mainly in German and Latin. Foreign language editions, among which especially Hebrew could be expected, were rare. At the time when Wyss cut his wooden blocks, this printing house regularly sent someone to Venice, Europe's "capital of printing" at the time, to buy all the latest books.[5] Thus, it can be assumed that the sources that Wyss had available to himself came from Venice.

It is also worth having a closer look at the other alphabets that Wyss cut for his book. Its appendix contains tables for the following alphabets: *Græcum, Hebrai[cum], Indicum, Arabum, Siriorum, Saracenorum, Sclavorum, Egiptiorum*, and *Caldaicum Antiquum*.

From a typographic point of view, these alphabets all follow the same design and look very similar to each other. In other words, Wyss, working on wood, cut all of these alphabets in a similar vein, not trying to preserve any different designs which he might have seen in his sources. In today's terms, it is a serifed "Roman" design he applied to all alphabets.

[4] See http://www.bernergeschlechter.ch/humo-gen/family.php?database=humo_&id=F27685&main_person=I80589. The illustration has been taken from his second book (1550).
[5] See Leu (2004) for more information.

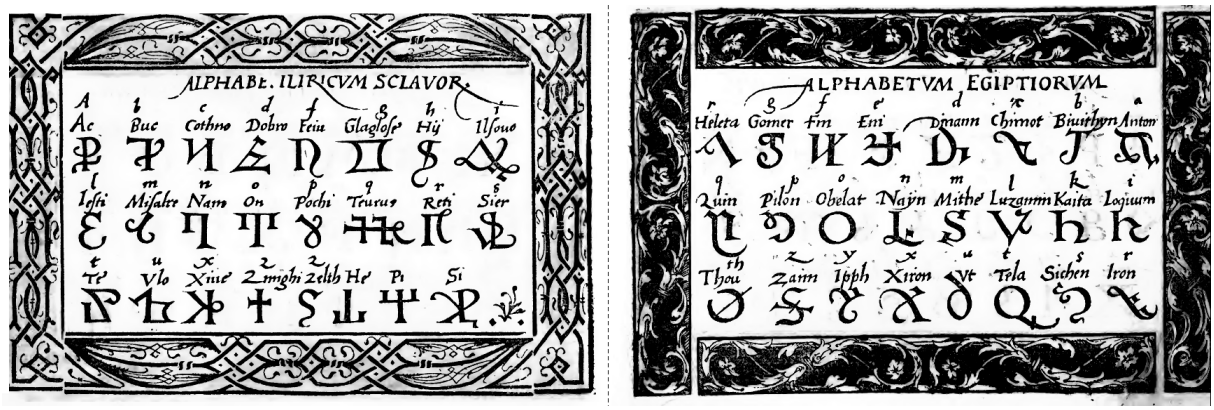


Fig. 10: Two alphabets from Wyss

13. The Latin equivalents and the character names in Wyss' alphabet deserve special attention. These are the Latin letters: a – b – c – d – f – g – h – i – l – m – n – o – p – q – r – s – t – u – x – z – z – Ø – Ø – Ø. They follow the "Latin" order (abcd), not the "Greek" order (abvg). This order has some astonishing defects: there is no < e >, which is such a basic sound and letter, and the < k > is missing, too. It is hard to imagine a Slavic alphabet having neither of these two sounds.

The names of the characters do have similarity to the usual Slavonic names *Az Buki Vedi* etc., but only partly. It is these Slavic names of the character that serve as an indication that we are dealing with a Slavic alphabet in the first place – otherwise one could not even be sure. This is the row of names by itself: *Ac – Buc – Cothno – Dobro – Feiu – Glagloſe – Hij – Ilſouo – Ieſti – Miſalre – Nam – On – Pocbi (or Pochi) – Teurus – Reti – Sier – Te – Vlo – Xnie – Znnghi – Zelth – He – Pi – Si*. The last letters do not even pretend to have real words as names – they are just syllables. The only names which are correct are *Dobro*, *Nam*, and *On*. Sometimes, certain mis-readings seem to have distorted the names which, however, are at least recognizable[6]: *Ac ≈ As/Az, Buc ≈ Buki/Buk/Bucchi, Glagloſe ≈ Glagoli, Hij ≈ I, Miſalre ≈ Mislite, Pocbi/Pochi ≈ Pokoj*. Other names are a bit more obscure at first glance: *Ilſouo ≈ Sfouo/Slovo* or *Iſche? Teurus ≈ Tvrdo/Twerto/Terddo? Reti ≈ rci? Znnghi ≈ Zemglie/Zemlja, Zelth ≈ Zelo? Cothno ≈ Kako* (with *c* = [k])? *Feiu ≈ Fert? He ≈ Hier? Vlo ≈ Uk?* (Remember that *v* = [u]) *Xnie ≈ Xiuitte/Zivete* [*x* stands for the [ž] sound as once can see from the Glagolitic alphabet). Sometimes, the character names and the character itself do seem to match (see *Iesti* and character < E >), but do not match the "l" in the Latin order of letters at all. The < E > is the only character that can immediately be recognized. It is the more astonishing then that this < E > is moved backwards in the alphabet and does not take its usual spot after the < D >. The names *Pi* and *Si* are probably simply *Psi* and *Ksi* distorted, and the name *Pi* is attached to the letter which looks similar to a Greek Psi.

14. Let us now turn to the letters themselves. At first glance, some characters do allow associations with various letters from the Latin or Cyrillic alphabet. We have assembled them in the following figure:

[6] We are adding some of the names Grubissichio (1766, 45) uses to demonstrate the pronunciation used by Croats, Serbs, and Dalamatians, obviously influenced by Italian conventions, and some names from Duret (1613, 740).

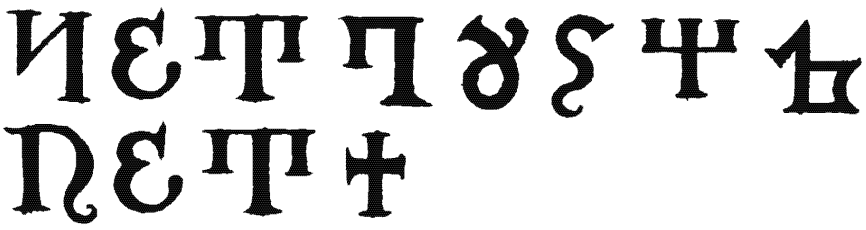


Fig. 11: Similarities to Cyrillic and Latin letters

In this figure, the letters seem similar to a Cyrillic < И >, or < Н > resp. < Ц > (in their older forms) or < Ч > (in its more squarish form), to < Є > (resp. Greek epsilon), to < Т > (with long and thick serifs), to < П > (with the left stem shorter, similar to what we find in the Greek alphabet, where often the right stem is shorter) or to a flipped < Г > (again, with a thick serif), to the ligature < ȣ >, to < S >, to < Щ > (in its older form), to < Ъ > (all in the first row) or to certain Latin letters (second row), the last one being an < I >.

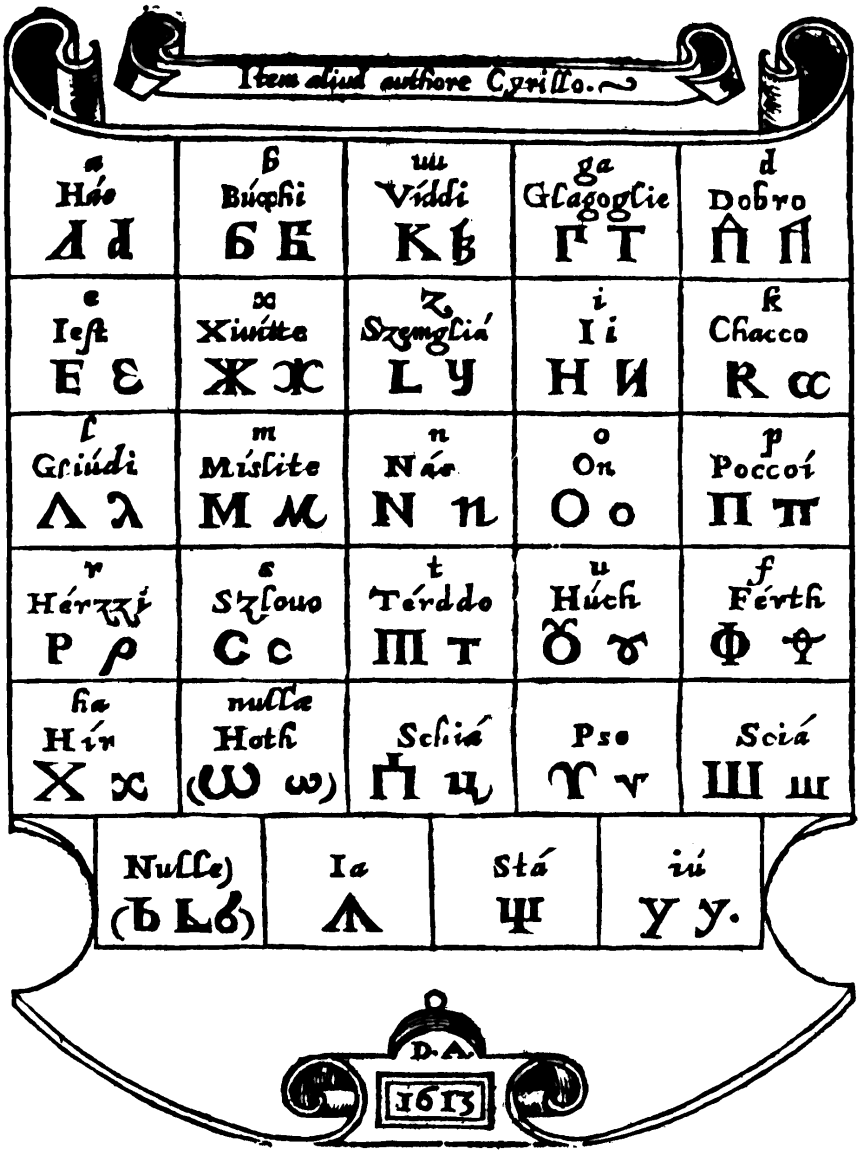


Fig. 12: Alphabetum Illiricum Autore Cyrillo

Because of these superficious similarities, the thought arose that the alphabet is Bosnian Cyrillic[7]. However, we think that this explanation is misleading. Out of the 24 letters, only one third seems somehow related to Cyrillic, but even for these, the order in which they appear in the alphabet seems to be mixed up. We also see that the rows of Latin correspondences (a b c d f g) and the row of letter names are not really connected to the actual characters themselves which are being shown below them. If Wyss had a Serbian / Croatian or Bosnian Cyrillic alphabet on hand, he would have seen something like fig. 12 (from Duret 1613, which is a straight copy from Palatino 1545/1550). Starting from a blueprint like this, would Wyss ever have ended up carving his "Iliricum Sclavorum" alphabet the way he did when most letters were immediately recognizable and comparable to Greek letters? We don't think so.

15. Our solution is this: we think that the mysterious Slavonic alphabet is simply a Glagolitic alphabet in disguise. To show this, we will take the illustration by de Bry (see above, fig. 3), which has both the Illyrian Slavonic alphabet and a Glagolitic alphabet. Although the Glagolitic one is more a cursive variant, it can be matched very well to the "Illyrian Slavonic" one to demonstrate the similarities. The figure below shows the result of a graphic experiment:



Fig. 13: Matching the Illyrian Slavonic and the Glagolitic alphabet

What we have done here is as follows: We have put the Glagolitic lines directly under the Illyrian Slavonic one, preserving the Latin letters that accompany the Glagolitic ones. Absolutely no rearranging of the letters was necessary, no turning or flipping – except for switching the positions of < n > and < m > in the Glagolitic line. As the Illyrian Slavonic alphabet has fewer letters in it than the Glagolitic one, it is obvious that not all Glagolitic characters can be matched to the Illyrian Slavonic ones. Thus we have *left out* a few of the Glagolitic letters for the rest to match better, and in some cases, especially in the second half of the alphabet, one cannot be completely sure about the best match. Therefore, we show some possible alternate machtes in the second Glagolitic line.

[7] This seems to be the position of Darko Žubrinić (1995), section *Croatian Cyrillic Script*.

Once one is no longer distracted by the "false" names that go along with the Illyrian letters, there are some character matches that are absolutely convincing that we are simply dealing with two variants of the Glagolitic alphabet here. These are the sequence of < v, g, d, ž >, the sequence < l, n, m >, and also, at the end of the alphabet, the "inverted T" and the Cyrillic-looking *shta*-letter. Here, only the arms of the Glagolitic letters have been reduced in length. All in all the match between the Illyrian Slavonic and the Glagolitic alphabet is much better than any approach to interpret the mysterious alphabet as Bosnian Cyrillic.

16. Having offered above the solution that seems obvious from an experienced typographer's point of view, let us now return to Urban Wyss – supposed that he was the person responsible for the original design.

It seems plausible to assume a situation not unlike this: he got hold of a 16th century Glagolitic alphabet brought from Venice to Zurich, which would have been a Croatian variant, judging especially from the Latin < M > shape. His letter designs (and, of course, his book) show that he was also familiar with the Greek alphabet (see the epsilon), and possibly Cyrillic. He set out to carve letters for this unfamiliar alphabet (Glagolitic) according to the features characteristic for Latin and Greek letters in traditional Roman design (stems, half circles, serifs etc.), and at the same time applying some of his skills in carving swirls etc. for letters. Having no idea which parts of the Glagolitic letters were distinctive and which weren't, he transformed the Glagolitic letters into fanciful designs that fit the rest of the exotic alphabets that he cut for his book – see above, fig. 8, for a similar approach to the "Egyptian alphabet". In Zurich at the time, there would have been no one who could have given him advice on how to interpret the Glagolitic letters best – which parts were important and which of his ornamental additions or re-interpretations made them unrecognizable as Glagolitic letters.

17. In the solution shown above, it is of course possible that we have to assume certain additional steps by Urban Wyss. For example, in the sample from the brothers de Bry, the Glagolitic < K > letter stands in its correct position before < l, m, n, o, p, r, s, t >. According to Italian spelling, the [k] sound is written as a Latin < c >. The shape of the Glagolitic letter seems more like a Cyrillic < з >, but in reality it is the Glagolitic < k > in handwritten form. Now when creating the Illyrian Slavonic alphabet, Wyss seems to have rearranged some letters to match the usual Latin order < a, b, c, d >. Judging from the strange name of his third letter, "Cothno", this design could also represent a Glagolitic < k >, which, due to some confusion between the spelling < c > and the sound [k], became the < c > in the Illyrian alphabet. Note that a real < k > is completely missing!

18. In the present paper, we have offered a solution for the mysterious "Alphabetum Iliricum Sclavorum" that is to be found in typographic and calligraphic manuals from the 16th to the 19th century in North-Western Europe. In our view, it is a Glagolitic alphabet in disguise – cut in wood by a person who was an expert in carving Latin letters and who paired his expertise with his calligraphic imagination to produce letter forms for exotic Glagolitic letters which afterwards could not be recognized as Glagolitic any more. However, due to lack of better knowledge, it has been faithfully reprinted for 250 years – but never anywhere near Slavic-speaking countries. As such, the Illyrian Sclavonian alphabet can be called fictitious or a pseudo-alphabet – but its inspiration has been Glagolitic, not Cyrillic. Although Glagolitic letters have also served cryptographic purposes[8], there is no reason to believe that in the context of Wyss' book this should have been the case.

[8] See Speranskij (1929) for an extensive overview.

Literature

Primary sources

Johann Theodor and Johann Israel de Bry, *Alphabeta et characteres, iam. inde a creato mvndo ad nostravsq. tempora; apvd omnes omnino Nationes vsurpatj; ex varijs Autoribus accurate depromtj. Artificeoſe et eleganter in ære effictj, et recens foras dati, per io: Theodorvum et io: Israelem de Bry, Fratres germanos, Ciues Francfordien*. Francofordij, Anno MLXCVI. [Frankfurt 1596] – Available online. A German edition was published in the same year under the title: *Alphabet und aller art characteren, so iemals von Anbegin der Welt, bey allen Nationen, in allerlen Sprachen, im Brauch gewesen ausz vielen autoribus mit fleisz zusammen gezogen. Kunstlich in Kupffer gestochen, unnd von Neuwem an Tag geben, durch Joh. Theodorum, und Joh. Israel von Bry, gebruder*. Franckfurt, 1596.

Richard Daniel: *Daniels Copy-Book: or, A Compendium of the most Usual Hands of England, Netherland, France, Spain, and Italy with the Hebrew, Samaritan, Caldæan, Syrian, Ægyptian, Arabian, Greek, Saxon, Gotick, Craotian [sic!], Slavonian, Muſcovian, Armenian, Roman, Florentine, Venetian, Saracen, Æthiopian, and Indian characters; VVith all the Hands now moſt in Mode and present Uſe in Chriſtendom, written with a ſingular Dexterity, and after a more eaſie, ready, free and gentle way than hitherto hath been ever practiſed or known in this kingdom. Together with ſundry Portraitures of Men, Beasts and Birds, in their various Forms and Proportions, naturally Drawn with ſingle Touches, without former Preſidents. All very uſeful for Ingenious Gentlemen, Scholars, Merchants, Travellers, and all ſorts of Pen-men. Written and Invented by Rich. Daniel Gent. And Ingraven by Edw. Cocker Philomath.* London 1664. – Available online at: https://archive.org/details/Danieland039ScopyBook. (This online edition misses p. 50 that shows the Slavic alphabets!)

Claude Duret, *Thresor [sic!] de l'Histoire des Langves de cest vnivers. Contenant les Origines, Beautés, Perctions, Decadences, Mutations, Changemens, Conuerſions, & Ruines des langes […] par M. Clavde Dvret Bovrbonnois, Pretident à Moulins*. Imprime a Cologny, par Matth. Berjon, pour la ſosieté Caldoriene. MDCXIII. [Cologny 1613]. Available online at: https://archive.org/details/fre_b1886963 (pdf from microfiche in black and white) and at http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=1058 (second edition, Yverdon 1619, in colour).

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Johann Friedrich Fritz, *Neu eröffnetes in Hundert Sprachen bestehendes A.b.c. Buch, Oder Gründliche Anweiſung, In welcher Der zarten Jugend nicht allein in der Teutsch, Lateinisch, Französisch, Italiänischen, etc. ſondern auch zu denen meiſten Orientaliſchen Sprachen, deren Erkänntniß und Ausſprache in kurtzer Zeit zu lernen, Ein leichter Weg gezeiget wird*. Leipzig, bey Chriſtian Friedrich Geßner, 1743. – Available online at http://www.digibib.tu-bs.de/?docid=00000249 and at http://archive.org/details/orientalischundo00frit.

Johann Friedrich Fritz & Benjamin Schulze: *Orientaliſch- und Occidentaliſcher Sprachmeiſter, Welcher nicht allein hundert Alphabete nebſt ihrer Ausſprache, So bey denen meiſten Europäiſch- Asiatiſch- Africaniſch- und Americaniſchen Völckern und Nationen gebräuchlich ſind, Auch einigen Tabulis Polyglottis verſchiedener Sprachen und Zahlen vor Augen leget, Sondern auch das Gebet des HErrn, In 200 Sprachen und Mund-Arten mit dererselben Characteren und Leſung, nach einer Geographiſchen Ordnung mitthei-

let. Aus glaubwůrdigen Auctoribus zuſammen getragen, und mit darzu nǒthigen Kupfern verſehen. Leipzig: Zu finden bey Chriſtian Friedrich Geßnern, 1748). Available online at: https://archive.org/details/orientalischundo00frit.

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Chriſtian Friedrich Geßner, *Die ſo nǒthig als nůtzliche Buchdruckerkunſt und Schriftgießereÿ, mit ihren Schriften, Formaten und allen dazu gehǒrigen Jnſtrumenten abgebildet auch klårlich beſchrieben, und nebſt einer kurzgefaßten Erzåhlung vom Urſprung und Fortgang der Buchdruckerkunſt, ůberhaupt, inſonderheit von den vornehmſten Buchdruckern in Leipzig und andern Orten Teutſchlandes im 300 Jahre nach Erfindung derſelben ans Licht geſtellet. Mit einer Vorrede Herrn Johann Erhard Kappens, Prof. Eloqu. Publ. in Leipzig und des großen Fůrſten-Collegii Collegiatens daſelbſt*. Leipzig, bey Chriſtian Friedrich Geßner 1740. Online available at: http://www.deutschestextarchiv.de/ book/show/gessner_buchdruckerkunst01_1740, also at http://www.mdz-nbn-resolving. de/urn/resolver.pl?urn=urn:nbn:de:bvb:12-bsb11081562-6.

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Appendix: In the 63 page Appendix, the title pages and all Slavic alphabets from the sources used in this paper have been assembled in chronological order. All illustrations have been painstakingly cleaned up down to pixel level and their contrast and sharpness has been enhanced.





Bibliographische Angaben / Bibliographical Entry:

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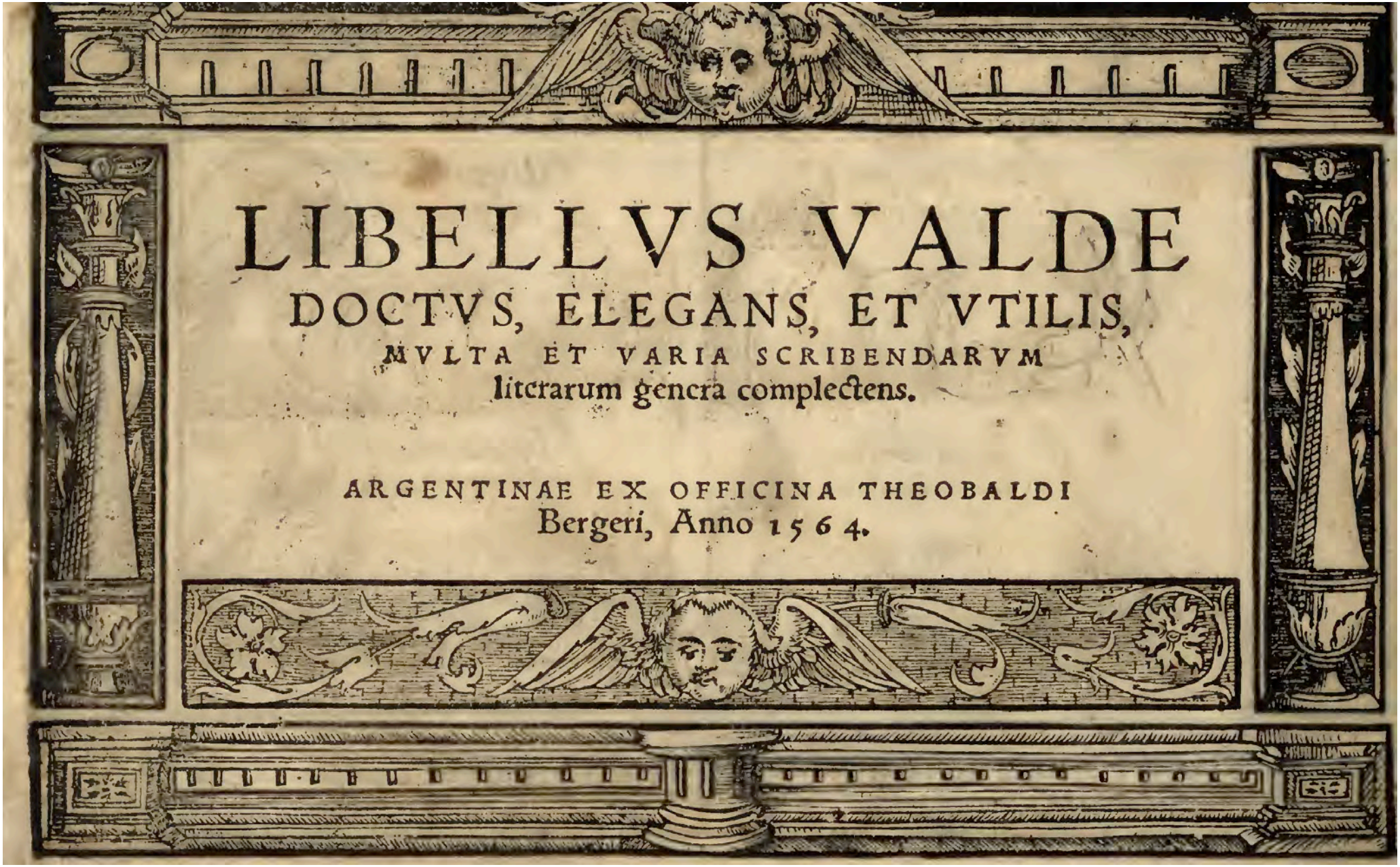
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February 2015, preprint, v. 1.00


18
IBELLVS VALDE DOCTVS,
elegans, & utilis, multa & uaria
scribendarum literarum genera complect. tens.


ALPHABE. ILIRICVM SCLAVOR.
A
Ac
b
Buc
c
Cothmo
d
Dobro
f
Fein
g
Glagloſe
h
Hij
i
Iſouo
l
Ieſti
m
Miſalte
n
Nam
o
On
p
Pochi
q
Teurus
r
Reti
s
Sier
t
Te
u
Vlo
x
Xine
z
Zmgh
z
Zelth
He
Pi
Si



LIBELLVS VALDE
DOCTVS, ELEGANS, ET VTILIS,
MVLTA ET VARIA SCRIBENDARVM
litcrarum gencra complectens.

ARGENTINAE EX OFFICINA THEOBALDI
Bergeri, Anno 1564.


ALPHABE. ILIRICVM SCLAVOR.
A b c d f g h i
Ac Buc Cothno Dobro Feiu Glagloſe Hij Iſouo
l m n o p q r s
Iesti Miſalte Nam On Pochi Teurus Reti Sier
t u x 2 2 z h
Te Vlo Xiue 2mghi 2elth He Pi Si


ALPHABETA ET
CHARACTERES, IAM. INDE A
CREATO MVNDO AD NOSTRAVSQ.
TEMPORA; APVD OMNES OMNINO
Nationes vsurpatj; ex varijs Auto:
ribus accurate depromptj.
Artificiosè et eleganter in ære efficij, et recèns
foràs dati, per
IO: THEODORVM ET IO: ISRAELEM DE BRY. FRA
tres germanos, Ciues Francfordien.
Francfordij. Anno cIↃ IↃ xcvi.
CADMVS
ABRAHAM

ALPHABETVM SAMARITANVM

Lamed Coph Iod Teth Cheth Zain Vau He Daleth Gimel Beth Aleph

Tau Schin Resch Kuph Zade Pe Ain Semech Nun Mem

ALPHABE. GRÆCVM AVTORE CYRILLO.

a b uu ga d e x z i

Hás Buichi Viddi Glagoglie Debro Ieſt Xiuitte Szemglia I i

k l m n o p r s t u

Chaeco Glhudi Miſlite Nas On Pocoi Herzzi Szlouo Terddo Huch

ha nulle

Ferth Hir Hoth Schiá Pa Stiá Nulle Ia Stá iú

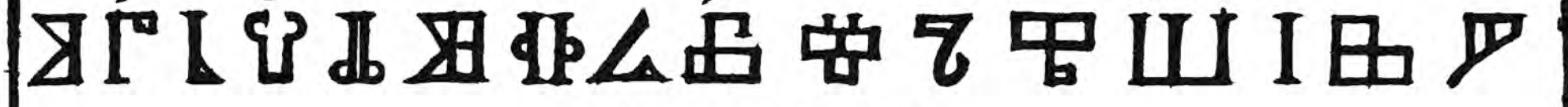
S. HIERONYMVS

Litterarum Illÿricarum inuentor.

a b u gh d e ſg ſz ſz is i gi ju k l m n



o p r ſ t u f h pſ cc z od ſc I ia iu



S. CYRILLVS

Aliarum Illÿricarum litterarū Auctor.

a b g d e x ſ z i th i k l m n o



p r ſ t u f ch pſ ω z cc ſc x ſct



ALPHABE: ILIRICVM SCLAVORVM

a Ac b Buc c Cothno d Dobro f Feiu g Glagloſe h Hÿ i Ilſouo l Ieſti m Miſalre n Nam o On



p Pocbi q Teurus r Reti s Sier t Te u Vlo x Xnie z Zrnghi z Zelth He Pi Si

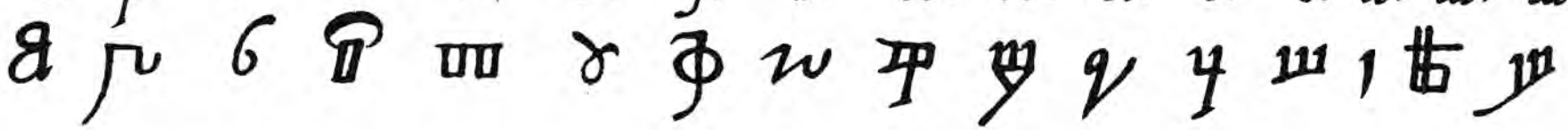


ALPHABETV̄ SCLAVOR.

a. b. u. g. d. e. x. ʒ. z. ız. i. g. c. l. m. n.



o. p. r. s. t. u. f. h. ot. sc. ci. c. s. ie. ia. iu.



E.


ALPHABETV CROATICV
A B V G D E sh Z I
Y K L M N O P R Sz
T V Ph H CH Cz Tz Ss Y V
Alphabetum Muſcouiticum.
As Buki Vide Glahol Dobre Ieſt Selo Zimla I Y Ie Kako Lude Miſliti Nas
On Pokoy Rezi Slouuo Tuuerdo Vk Fhet Het Or Cha Cza Tza Scha I Y Io
Eii

THRESOR DE L'HISTOIRE DES LANGVES DE CEST VNIVERS.

Contenant les Origines, Beautés, Perfections, Decadences, Mutations, Changemens, Conuersions, & Ruines des langues

Hebraique,
Chananéenne,
Samaritaine,
Chaldaique,
Syriaque,
Egyptienne,
Punique,
Arabique,
Sarrasine,
Turquesque,
Persane,
Tartaresque,
Africaine,
Moresque,
Ethiopienne,

Nubienne,
Abyssine,
Grecque,
Armenienne,
Seruane,
Esclauonne,
Georgiane,
Iacobite,
Cophtite,
Hetrurienne,
Latine,
Italienne,
Cathalane,
Hespagnole,
Alemande,

Bohemienne,
Hongroise,
Polonoise,
Prussienne,
Pomeranienne,
Lithuanienne,
Vualachienne,
Liuonienne,
Russienne,
Moschouitique,
Gothique,
Nortmande,
Francique,
Finnonienne,
Lapponienne,

Botnienne,
Brannienne,
Angloise,
Indienne Orientale,
Chinoise,
Iapanoise,
Iauienne,
Indienne Occidentale,
Oulmeane nouuelle,
Indienne des Terres neuues, &c.

Les Langues des Animaux & Oiseaux.

PAR M. CLAVDE DVRET BOVRBONNOIS,
President à Moulins.

Nous auons adiousté DEVX INDICES: *L'vn des Chapitres; L'autre des principales matieres de tout ce Thresor.*



Z. 1233

BIBLIOTHEC. REGIAE

X 10 A.

IMPRIME A COLOGNY, PAR MATTH. BERJON,
Pour la societé Caldoriene. CIↃ. IↃC. XIII.
Auec Priuilege du Roy Tres-Chrestien.

Alphabetum Tzeruianorum litteræ ſunt 30.



As a
buchi b
vide v conſonans.
glagoia g
dobro d
ieſt e
exiuit cx.x.
zielo z
zziemelie zz.tz.
ixe non eſt litera, ſed numerus. 10.
i i
caco K
lvvide l
miſlite m
nas n
on o
pocoe p
reci r
ſlouo s
terdo t
vsch v vocalis non conſonans.
phert ph
chi ch
od od
o in principio & fine tantum.
thi th
ci c craſſum, vt proferunt, Florentini, Tuſculanive.
ciarui c
ſcha ſch. ab Hebræis.
gſcha gſch
hier. aſpiron eſt in fine dictionis poſt conſonantem, vel in medio ad tollendum hiatum.

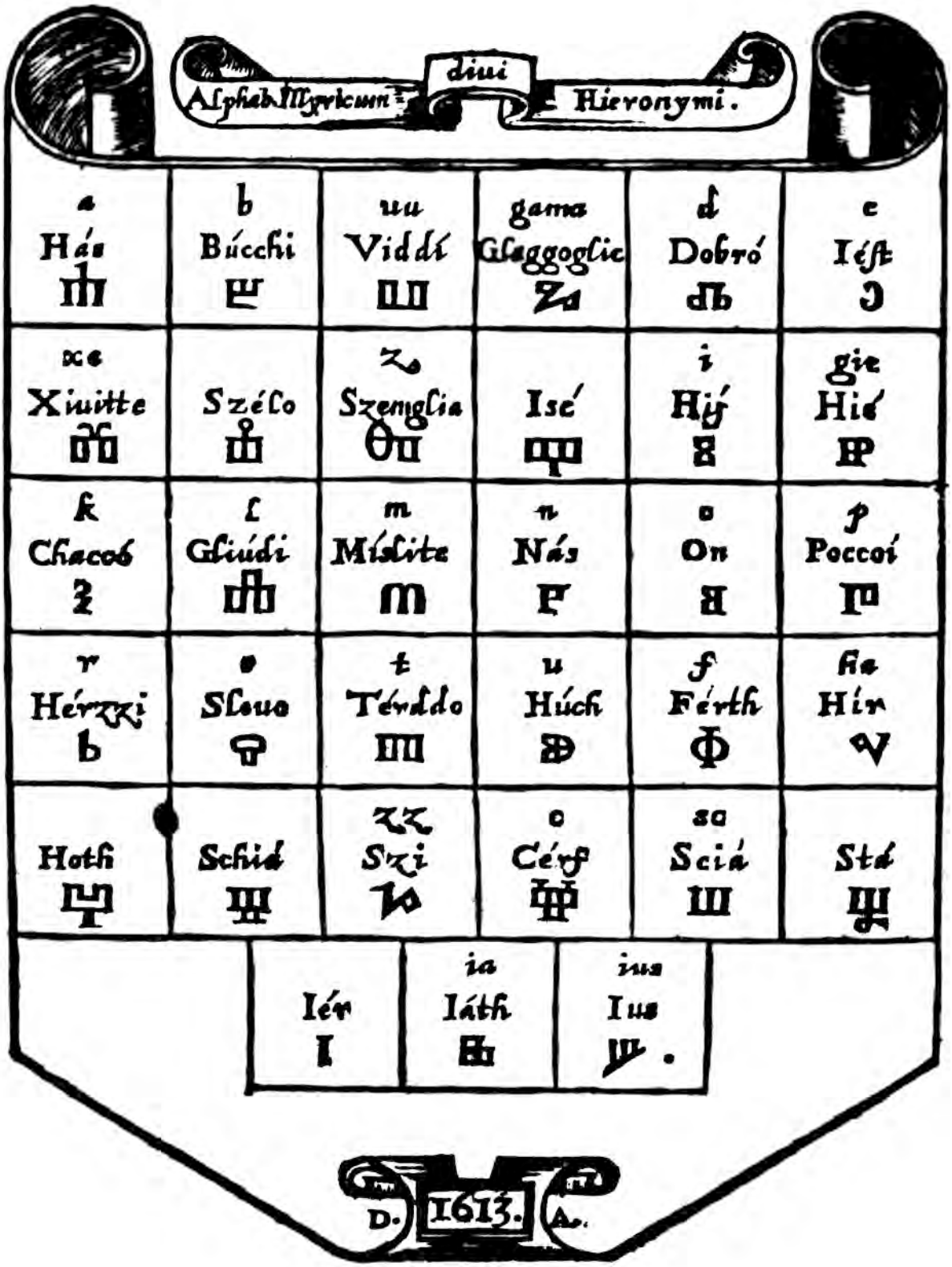
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ia ia
ju iu
ie ie
ieſt ieſt

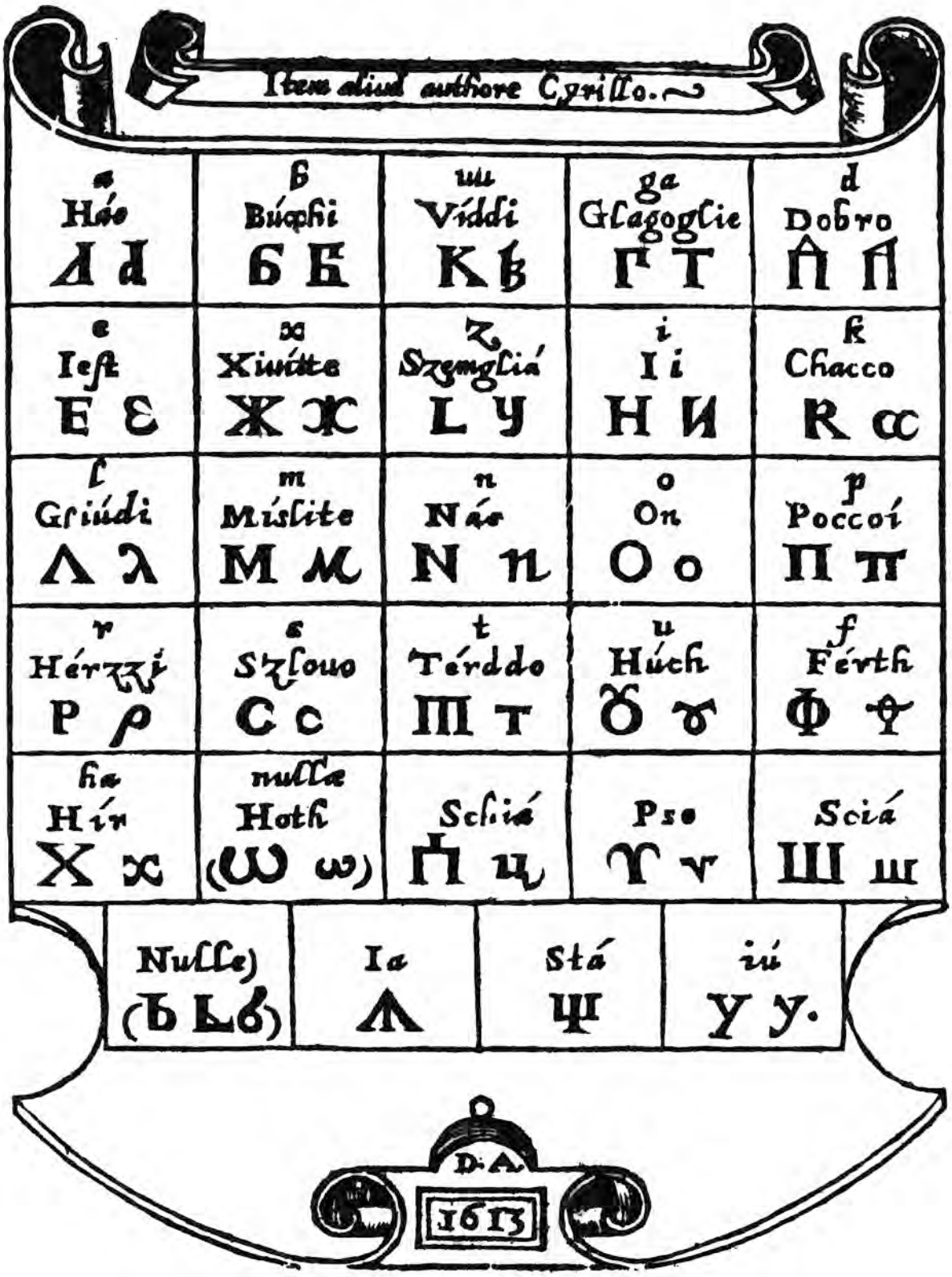
Langues de ceſt Vniuers. 739

l'Alphabet Dalmatic, de S. Icroſme.



Aaaaa 2


Alphab. Illyricum diui Hieronymi.
a Há
b Búcchi
uu Viddí
gama Glaggoglic
d Dobró
e Iéſt
xe Xiuitte
z Szélo
z Szenglia
Iſé
i Hiſ
gie Hié
k Chacob
l Gliúdi
m Míslite
n Nás
o On
p Poccoí
r Hérzzi
ſ Slouo
t Térddo
u Húch
f Férth
hs Hín
Hoth
Schid
zz Szi
o Céruſ
sc Sciá
Std
Iér
ia Iáth
ius Ius
D. 1613. A.


Item aliud authore Cyrillo.
a Náz А а
b Búqhi Б Б
uu Víddi К ѣ
ga Glagoglie Г Т
d Dobro Д Д
e Iest Е Є
x Xiuíte Ж Ж
z Szemglia Ѕ Ꙁ
i I i Н И
k Chacco К К
l Gliúdi Л л
m Mislite М м
n Náz N п
o On О о
p Poccoí П т
r Hérzzi Р ρ
s Szlouo С с
t Térddo Т т
u Húch Ѳ ѳ
f Férth Ф ѳ
hia Hín Х х
nulla Hoth (Ѡ ѡ)
Sclia Ч ч
Pso Ѵ ѵ
Scia Ш ш
Nulla) (Ъ Ь Ꙗ)
Ia Ѧ
Stá Ѱ
iú Ꙋ ꙋ.
D·A
1613

Daniels Copy-Book:

OR

A COMPENDIUM

Of the moſt Uſual Hands of

ENGLAND, NETHERLAND, FRANCE, SPAIN, and ITALY,

WITH THE

Hebrew, Samaritan, Caldæan, Syrian, Ægyptian, Arabian, Greek, Saxon, Gotick, Craotian, Slavonian, Muſcovian, Armenian, Roman, Florentine, Venetian, Saracen, Æthiopian, and *Indian Characters*;

VVith all the Hands now moſt in Mode and preſent Uſe in Chriſtendom, written with a ſingular Dexterity, and after a more eaſie, ready, free and gentle way than hitherto hath been ever practiſed or known in this Kingdom.

Together with ſundry Portraitures of Men, Beaſts and Birds, in their various Forms and Proportions, naturally Drawn with ſingle Touches, without former Preſidents.

All very uſeful for Ingenious Gentlemen, Scholars, Merchants, Travellers, and all ſorts of Pen-men.

Written and Invented by RICH. DANIEL *Gent. And Ingraven by* EDW. COCKER *Philomath.*

LONDON:

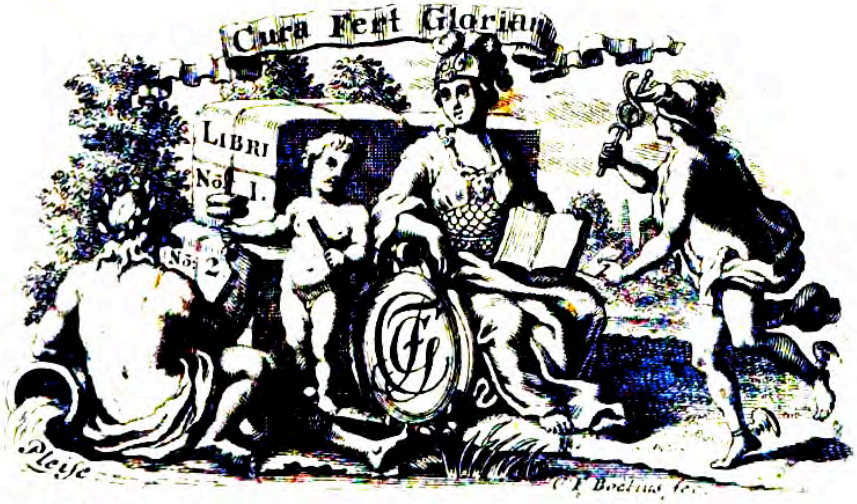
Printed for *Mathew Collins* and *Francis Coſsinet*, and are to be ſold at the *Three Black-Birds* in Cannon-ſtreet, and at the *Anchor and Mariner* in Tower-ſtreet, 1664.


SCLAVORUM
Alphabetum.
ALPHABETUM
Illiricum Sclavorum.

Die
so nöthig als nützliche

Buchdruckerkunst
und
Schriftgiesserey,

mit ihren Schriften, Formaten
und allen dazu gehörigen Instrumenten
abgebildet auch klärlich beschrieben,
und nebst einer kurzgefaßten Erzählung
vom Ursprung und Fortgang der Buchdruckerkunst, überhaupt,
insonderheit von den vornehmsten Buchdruckern in Leipzig
und andern Orten Teutschlandes
im 300 Jahre nach Erfindung derselben ans Licht gestellet.
Mit einer Vorrede
Herrn Johann Erhard Kappens,
Prof. Eloqu. Publ. in Leipzig und des großen Fürsten-Collegii
Collegiatens daselbst.



Leipzig, bey Christian Friedrich Gessner 1740.

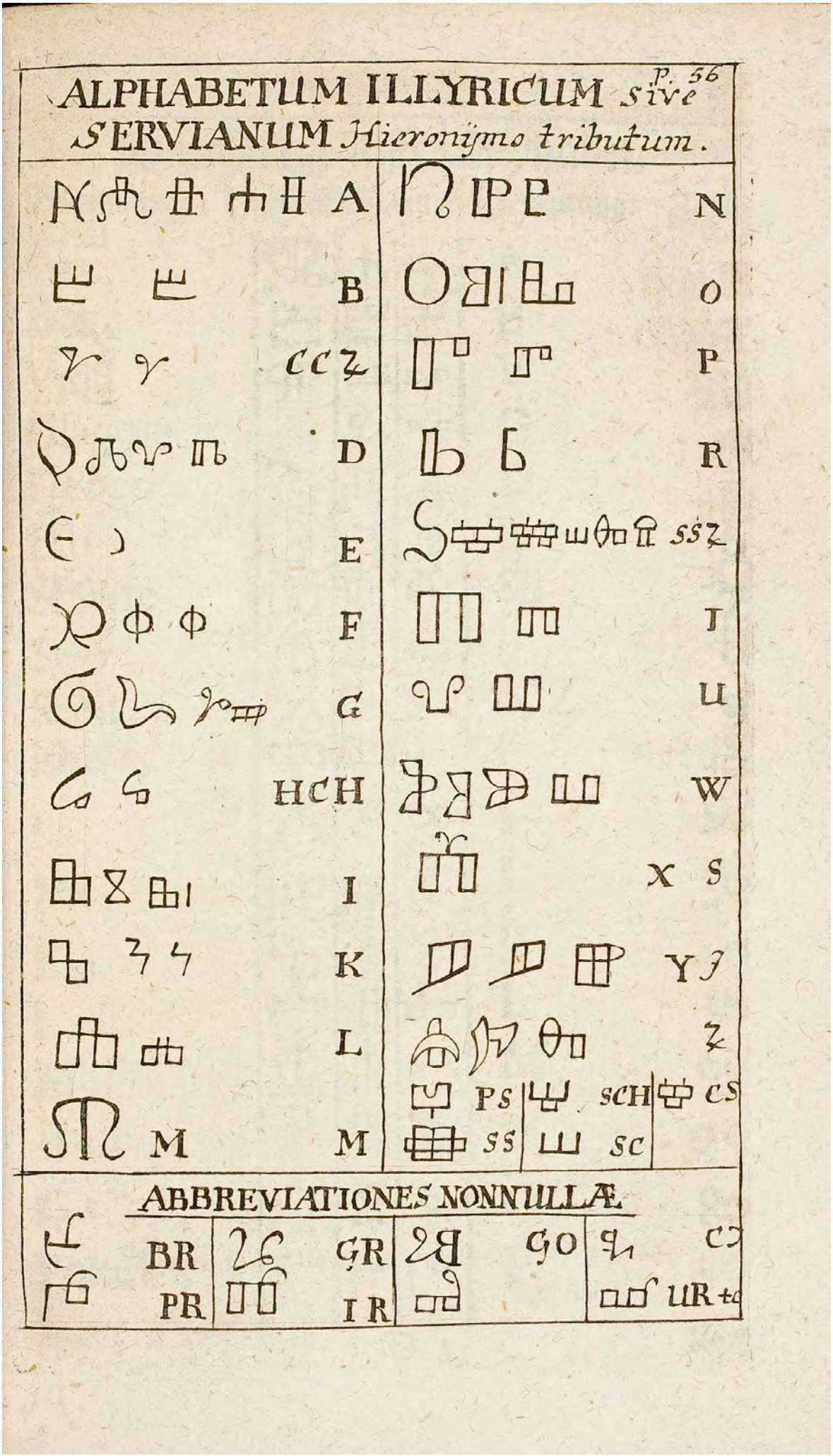

pag. 161.
Ulfilas Gothorum literas invenit.
Demaratus Gothus
Alphabetum Saracenorum.
I
II
III
IIII
V
VI
VII
VIII
VIIII
X
XI
XII
XIII
XIIII
XV

Das Cyrilliſche Alphabet.

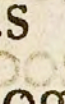
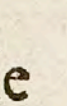
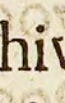
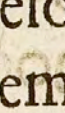
Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
As	Я	ѧ	ѧ	A	1
Boga	Б	Б	⊏	B	
Vidil	В	⋐	⊏	V	2
Glagole	Г	г	ɴ	G	3
Dobro	Д	д	⊿	D	4
Eſti	Є	є	Ɛ	E	5
Shivite	Ж	ж	⋇	Sh	
Selo	S	S	Ѯ		6
Semla	З	З	ȝ	S. Z	Z
ishe			ꙗ	i	
j	Н	Н	Н	j	8
Thita	Ѳ	ѳ		Th	9
Iota	І	І	ι	I	10
Kako	К	К	⊂⊂	K	20
Ludi	Л	Л	ʌ	L	30
Mislite	М	М	ʍ	M	40
Nash	И	И	и	N	50
Xi	Ѯ	Ѯ		X	60
On	О	О	о	O	70
Pokoi	П	П	⊓	P	80
ÿ.b xónyræ	S				90

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
Rezi	Р	р	р	R	100
Slovo	С	с	с	S	200
Tèrdo	Т	т	т	T	300
Uk	Ѹ	ѹ	ꙋ	U	400
Fert	Ф	ф	ф	Ph	500
Hir	Х	х	х	Ch	600
Pſi	Ѱ	ѱ	ѱ	Pſ	
Ot	Ѳ	ѳ	ѳ	O	700
Shzha	Щ	щ	щ	Shzh	800
Gi	Ц	ц	ц	C	900
Zherv	Ч	ч	ч	Zh	1000
Sha	Ш	ш	ш	Sh	
Jer	Ь	ь	ъ	b	
Jad	Ѣ	ѣ	ѣ	ji	
Ja	Я	я		ja	
Je	Є	є		je	
Jo	Ю	ю		jo	
Ju		ꙗ		ju	

Das


ALPHABETUM ILLYRICUM sive
SERVIANUM Hieronimo tributum.
p. 56
A
B
CC Z
D
E
F
G
HCH
I
K
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M
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O
P
R
SS Z
T
U
W
X S
Y J
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PS
SCH
CS
SS
SC
ABBREVIATIONES NONNULLÆ.
BR
PR
GR
IR
GO
UR

Das Glagolitische Alphabet.

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
As				A	1
Boga				B	2
Vidil				V	3
Glagole				G	4
Dobro				D	5
Esti				E	6
Shivite				Sh	7
Selo					8
Semla				S. Z.	9
ishe				i	10
j				j	20
Iota				I	30
Kako				K	40
Ludi				L	50
Mislite				M	60
Nash				N	70
Ou				O	80
Pokoi				P	90

Rezi

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
Rezi	Ⱃ	ⱃ	ⰓⰓ	R	100
Slovo	Ⱄ	ⱄ	ⰔⰔ	S	200
Tèrdo	Ⱅ	ⱅ	ⰕⰕ	T	300
Uk	Ⱁ	ⱁ	ⰖⰖ	U	400
Fert	Ⱇ	ⱇ	ⰗⰗ	Ph	500
Hir	Ⱈ	ⱈ	ⰘⰘ	Ch	600
Ot	Ⱏ	ⱏ	ⰙⰙ	O	700
Shzha	Ⱎ	ⱎ	ⰚⰚ	Shzh	800
Ci	Ⱍ	ⱍ	ⰛⰛ	C	900
Zherv	Ⱑ	ⱑ	ⰜⰜ	Zh	1000
Sha	Ⱋ	ⱋ	ⰝⰝ	Sh	
Jer	Ⱊ	ⱊ	ⰞⰞ	b	
Jad	Ⱌ	ⱌ	ⰟⰟ	ji	
Ju	Ⱐ	ⱐ	ⰪⰪ	ju	

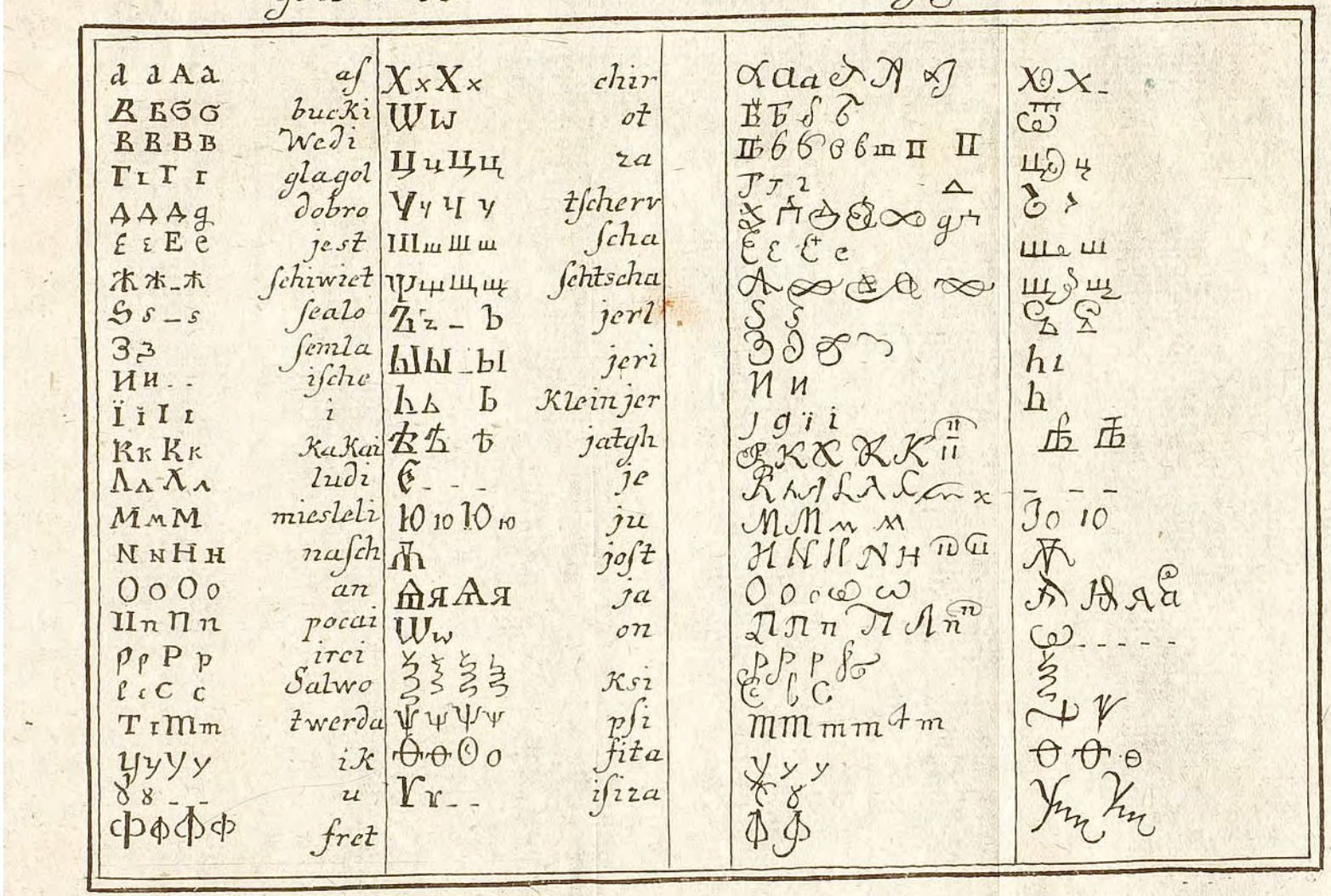
Vor dieſem hat man ſich allein der Glagolitiſchen Schrifft bedienet, bis der gelehrte Primus Truber die erſte Invention gemacht, mit Lateiniſchen Buchſtaben Craineriſch oder Sclavoniſch zu ſchreiben.

Alpha-

pag. 59

Alphabetum Russicum

gedruckt — geschrieben



Wie die Rußiſchen Zahlen ausgeſprochen werden.

NUMERI CARDINALI.	NUMERI ORDINALI.
1 Odm	Perwoi (perwóti) der erſte
2 Twà	Truggoi der zweyte
3 Tri	Tretie
4 Tſettìri	Tſetwertie
5 Peuth oder Peut	Peuti (peutie)
6 Schéſt	Scheſti (ſcheſtie)
7 Sém	Semi
8 Wóſm	Wosmi
9 Têwét	Tewetti
10 Têſet	Têſétti
11 Odînnazſét, odinnatſet	Odinaſetti
12 Twanàzet, twanatſet	Twenaſetti
13 Trinàzet	Trinatſetti
14 Tsettirinàtſet	Schettirinatſetti
15 Peutnàzet	Peutinatſetti
16 Schèſtnàzet	Scheſtinatſetti
17 Semnàzet	Semnatſetti
18 Wóſmnàzet	Woſmnatſetti
19 Têwétnàzet	Tewetnatſetti
20 Twàtſet	Twatſetti
30 Trizet	Tritſetti
40 Sôrók	Soroki
50 Peutezet	Petetſetti
60 Scheſtezet	Scheſteſetti
70 Semtezet	Semtetſetti
80 Woſmtezet	Woſmteſetti
90 Tewenoſt	Tewenoſti
100 Odin ſto	Stonoſti [100.
101 Sto odin	Tiſchizati, Tiſchitſati

Das

Neu eröffnetes
in Hundert Sprachen bestehendes

A.b.c. Buch,

Oder

Gründliche Anweisung,

In welcher

Der zarten Jugend nicht allein in der Teutsch, Lateinisch, Frantzösisch, Italiänischen, ꝛc. sondern auch zu denen meisten Orientalischen Sprachen, deren Erkänntniß und Aussprache in kurtzer Zeit zu lernen,

Ein leichter Weg gezeiget wird.



Leipzig, bey Christian Friedrich Geßner, 1743.

Alphabetum Ruſſicum.

Figur.	Bedeut.	Figur.	Bedeut.	Zahlen.
а аАа	As	Хх Хх	Chir	1 Odm
Бъ Бб	Bucki	Ww	Ot	2 Twa
ВВ ВВ	Wedi	Цц Цц	Za	3 Tri
Гг Гг	Glagol	Чч Чч	Tſcherv	4 Tſettiri
Дд Дд	Dobro	Шш Шш	Scha	5 Peuth. oder Peut
Ее Ее	Jeſt	Щщ Щщ	Schtſcha	6 Scheſt
Жж Жж	Schiwiet	Ъ Ъ	Jerl	7 Sem
Ѕѕ Ѕѕ	Sealo	Ыы Ыы	Jeri	8 Woſm
Зз	Semla	Ьь Ьь	Jeri	9 Têwêt
Ии	Iſche	Ѣѣ Ѣѣ	Kleinjer	10 Têſet
Її Іі	I	Ѧѧ Ѣѣ	Jatgh	11 Odînnazſét
Кк Кк	Kakai	Ѥ	Je	12 Twanàzet
Лл Лл	Ludi	Ю ю Ю ю	Ju	13 Trinàzet
Мм Мм	Miesleli	Ѫ	Joſt	14 Tsettirinàtſet
Нн Нн	Naſch	Яя Яя	Ja	15 Peutnàzet
Оо Оо	An	Ѡѡ	On	16 Schèſtinàzet
Пп Пп	Pocai	Ѯѯ Ѯѯ	Ksi	17 Semnàzet
Рр Рр	Irci	Ѱѱ Ѱѱ	Pſi	18 Wóſmàzet
Сс Сс	Salwo	Ѳѳ Ѳѳ	Fita	20 Twàtſet
Тт Тт	Twerda	Ѵѵ	Iſiza	30 Trizet
Уу Уу	Ik			40 Sôrôk
Фф Фф	Fret			50 Peutezet
				60 Scheſtezet
				70 Semtezet
				80 Woſmtezet
				90 Tewenok
				100 Odin-ſto.

Alpha-

Das Cyrilliſche Alphabet.

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
As	Я	а	а	A	1
Boga	Б	б	б	B	
Vidil	В	в	в	V	2
Glagole	Г	г	г	G	3
Dobro	Д	д	д	D	4
Eſti	Є	є	є	E	5
Shivite	Ж	ж	ж	Sh	
Selo	Ѕ	ѕ	ѕ		6
Semla	З	з	з	S. Z	Z
Ishe	І	і	и	i	
j	Н	н	н	j	8
Thita	Ѳ	ѳ		Th	9
Iota	І	і	і	I	10
Kako	К	к	к	K	20
Ludi	Л	л	л	L	30
Mislite	М	м	м	M	40
Nash	И	и	и	N	50
Xi	З	з		X	60
On	О	о	о	O	70
Pokoi	П	п	п	P	80
ѵ. bxónyræ	Ѕ				90

Benen-

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
Rezi	Р	р	р	R	100
Slovo	С	с	с	S	200
Terdo	Т	т	т	T	300
Uk	Ѹ	ѹ	8	U	400
Fert	Ф	ф	ф	Ph	500
Hir	Х	х	х	Ch	600
Pſi	Ѱ	ѱ	ѱ	Pſ	
Ot	Ѳ	ѳ	ѳ	O	700
Shzha	Ш	ш	ѫ	Shzh	800
Gi	Ц	ц	ц	C	900
Zherv	Ч	ч	ѵ	Zh	1000
Sha	Ш	ш	ш	Sh	
Jer	Ъ	ъ	б	b	
Jad	Ѣ	ѣ	ѣ	ji	
Ja	Ꙗ			ja	
Je	Є			je	
Jo	Ю			jo	
Ju		Ꙋ		ju	

Das

Das Glagolitische oder Croatische Alphabet.

Benennung.	Gros.	Klein.	Curr.	Bedeutung.	Zahl.
As				A	1
Boga				B	2
Vidil				V	3
Glagole				G	4
Dobro				D	5
Esti				E	6
Shivite				Sh	7
Selo					8
Semla				S. Z.	9
Ishe				i	10
j				j	20
Iota				I	30
Kako				K	40
Ludi				L	50
Mislite				M	60
Nash				N	70
Ou				O	80
Pokoi				P	90

Benen-

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
Rezi				R	100
Slovo				S	200
Tèrdo				T	300
Uk				U	400
Fert				Ph	500
Hir				Ch	600
Ot				O	700
Shzha				Shzh	800
Ci				C	900
Zherv				Zh	1000
Sha				Sh	
Jer				b	
Jad				ji	
Ju				ju	

Vor dieſem hat man ſich allein der Glagolitiſchen Schrifft bedienet, bis der gelehrte Primus Truber die erſte Invention gemacht, mit Lateiniſchen Buchſtaben Craineriſch oder Sclavoniſch zu ſchreiben.

Fig. I.	Benenn.		Fig. II.	Benenn.		Fig. III.	Bed.	Fig IV.	Bed.
	Ac	a		Athomus	a		a		a
	Buc	b		Biuithyn	b		b		b
	Cothno	c		Chinoth	c		c		c
	Dobro	d		Dinaim	d		d		d
	Feiu	f		Eni	e		e		e
	Glagloſe	g		Fin	f		f		gh
	Hy	h		Gomor	g		g		i
	Ilſouo	i		Heletha	h		h		l
	Jeſti	l		Joquum	i		i		m
	Miſalre	m		Kayta	k		k		n
	Nam	n		Lucanim	l		l		o
	On	o		Mithe	m		m		p
	Pochi	p		Nayn	n		n		q
	Theurus	q		Obelat	o		o		r
	Reti	r		Pilon	p		p		s
	Sier	s		Quin	q		q		t
	Te	t		Iron	r		r		v
	Vlo	u		Sichen	s		s		x
	Xnie	x		Tela	t		t		y
	Zanghi	z		Ut	u		u		z
	Zelth	z		Xiron	x		x		&
	He			Ipph	y		y		
	Pi			Zain	z		z		
	Si			Thou	th		&		

Orientaliſch- und Occidentaliſcher

Sprachmeiſter,

Welcher

nicht allein hundert Alphabete

nebſt ihrer Ausſprache,

So bey denen meiſten

Europäiſch- Aſiatiſch- Africaniſch- und Americaniſchen Völckern und Nationen gebräuchlich ſind,

Auch einigen Tabulis Polyglottis verſchiedener Sprachen und Zahlen vor Augen leget,

Sondern auch

das Gebet des HErrn,

In 200 Sprachen und Mund-Arten

mit dererſelben Characteren und Leſung, nach einer Geographiſchen Ordnung mittheilet.

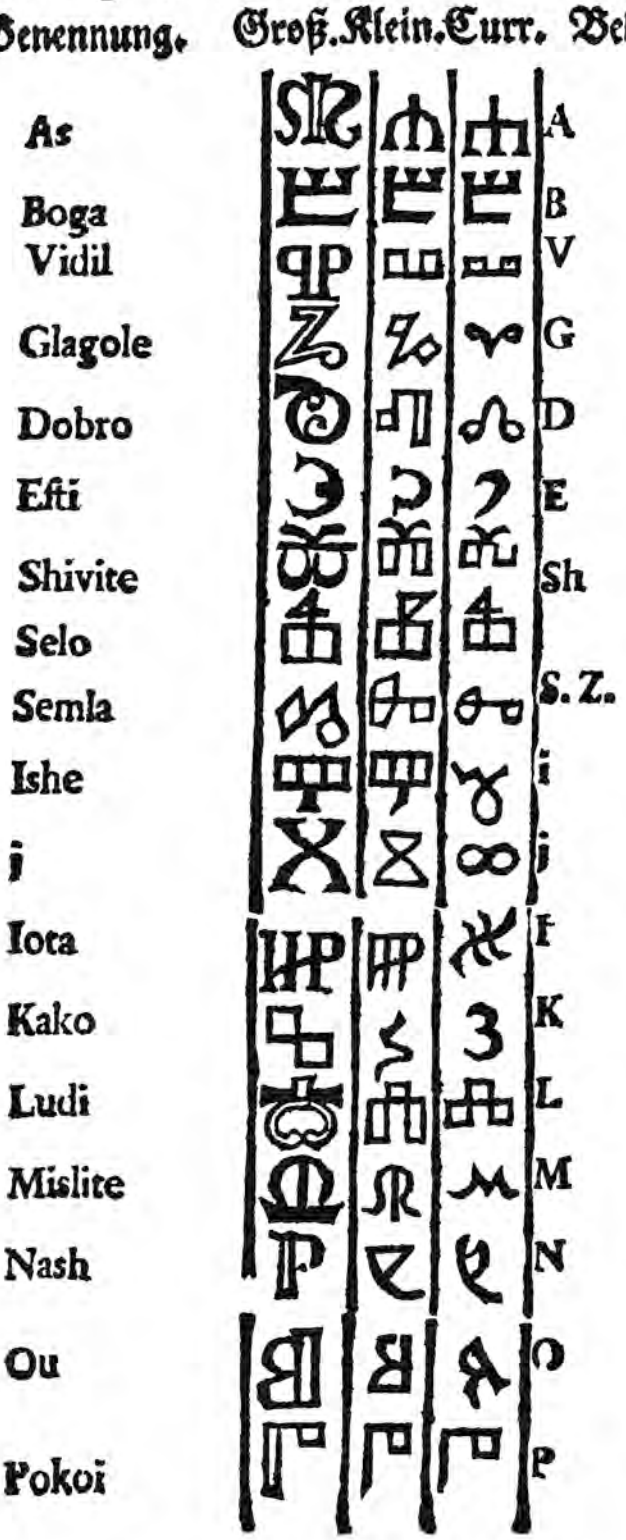
Aus glaubwürdigen Auctoribus zuſammen getragen, und mit darzu nöthigen Kupfern verſehen.

Leipzig,

Zu finden bey Chriſtian Friedrich Geßnern.

1748.

Das Glagolitiſche oder Croatiſche Alphabet.

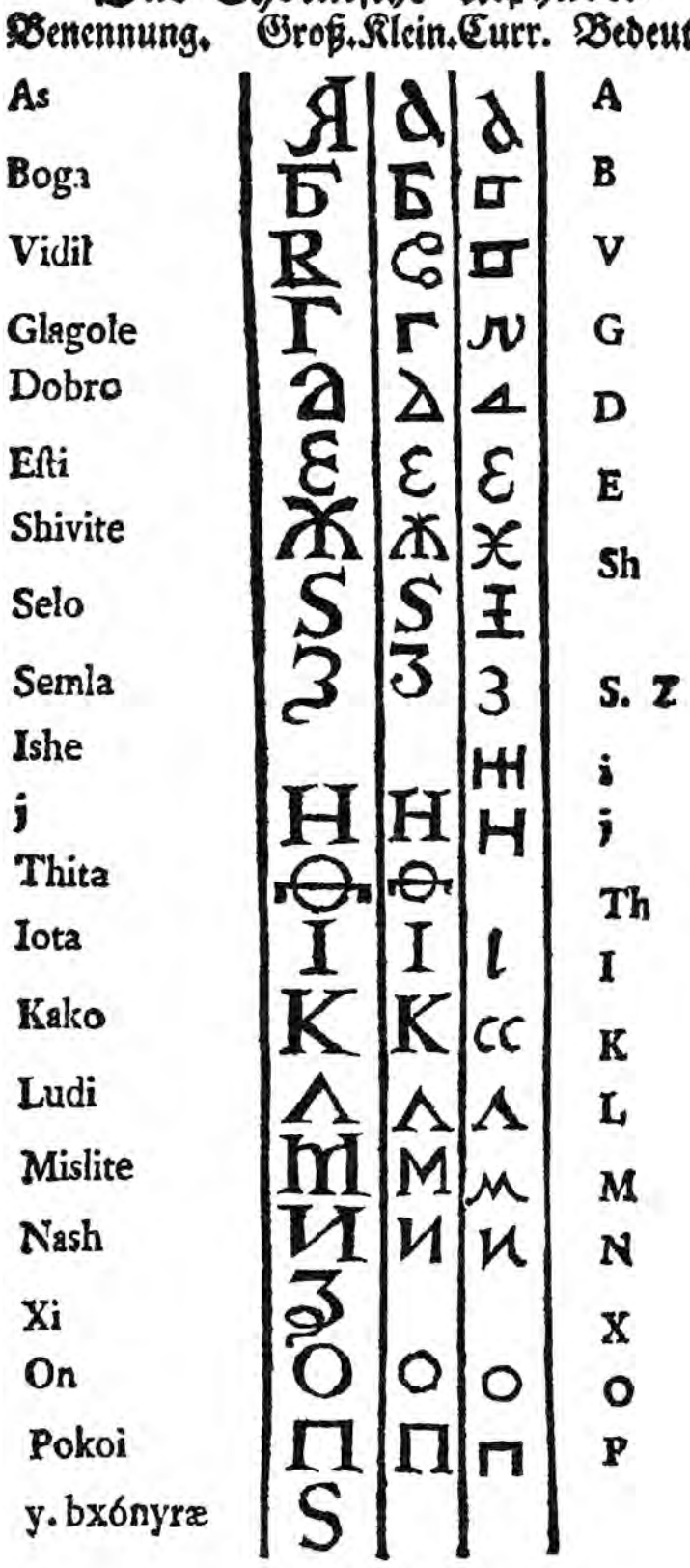


Das Glagolitiſche oder Croatiſche Alphabet. 69

Benennung.	Groß. Klein. Curr.	Bedeutung.
Rezi		R
Slovo		S
Tèrdo		T
Uk		U
Fert		Ph
Hir		Ch
Ot		O
Shzha		Shzh
Gi		C
Zherv		Zh
Sha		Sh
Jet		b
Jad		ji
Ju		ju

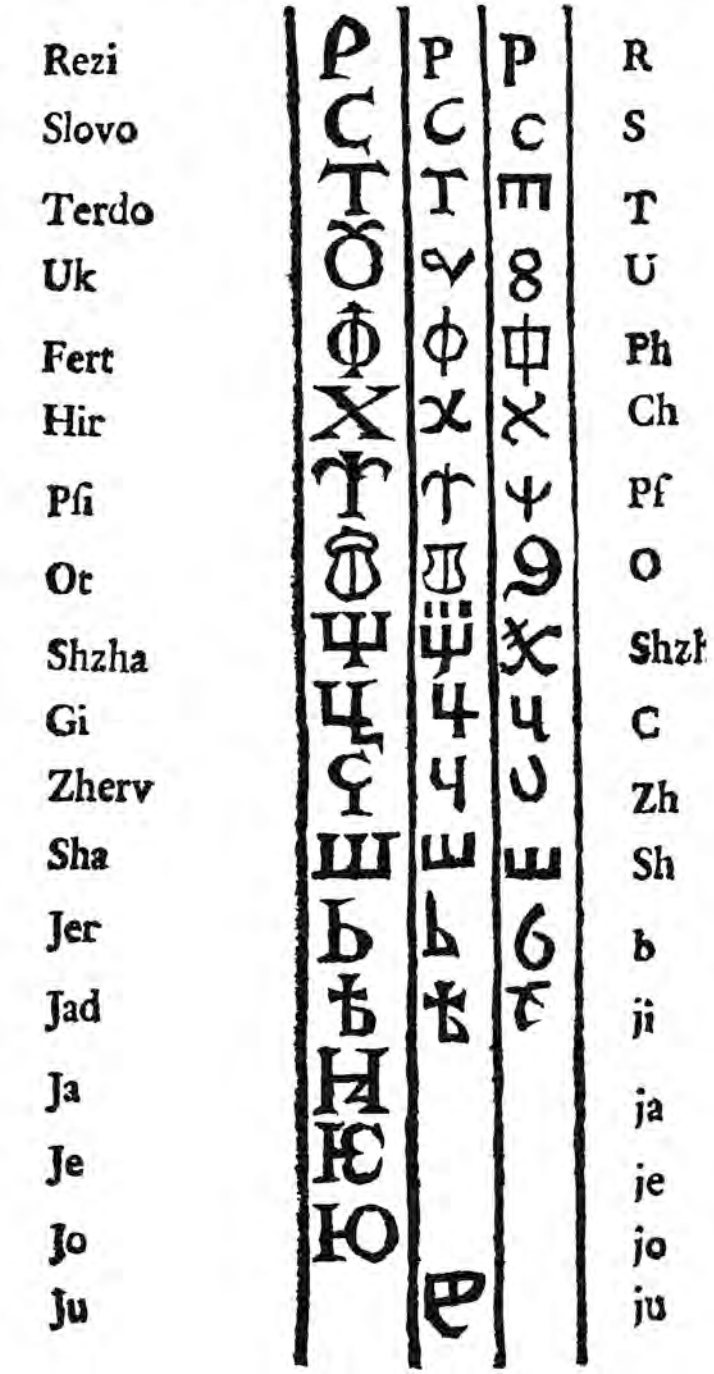
Vor dieſem hat man ſich allein der Glagolitiſchen Schrifft bedienet, bis der gelehrte Primus Truber die erſte Invention gemacht, mit Lateiniſchen Buchſtaben Craineriſch oder Sclavoniſch zu ſchreiben.

Das Cyrilliſche Alphabet.



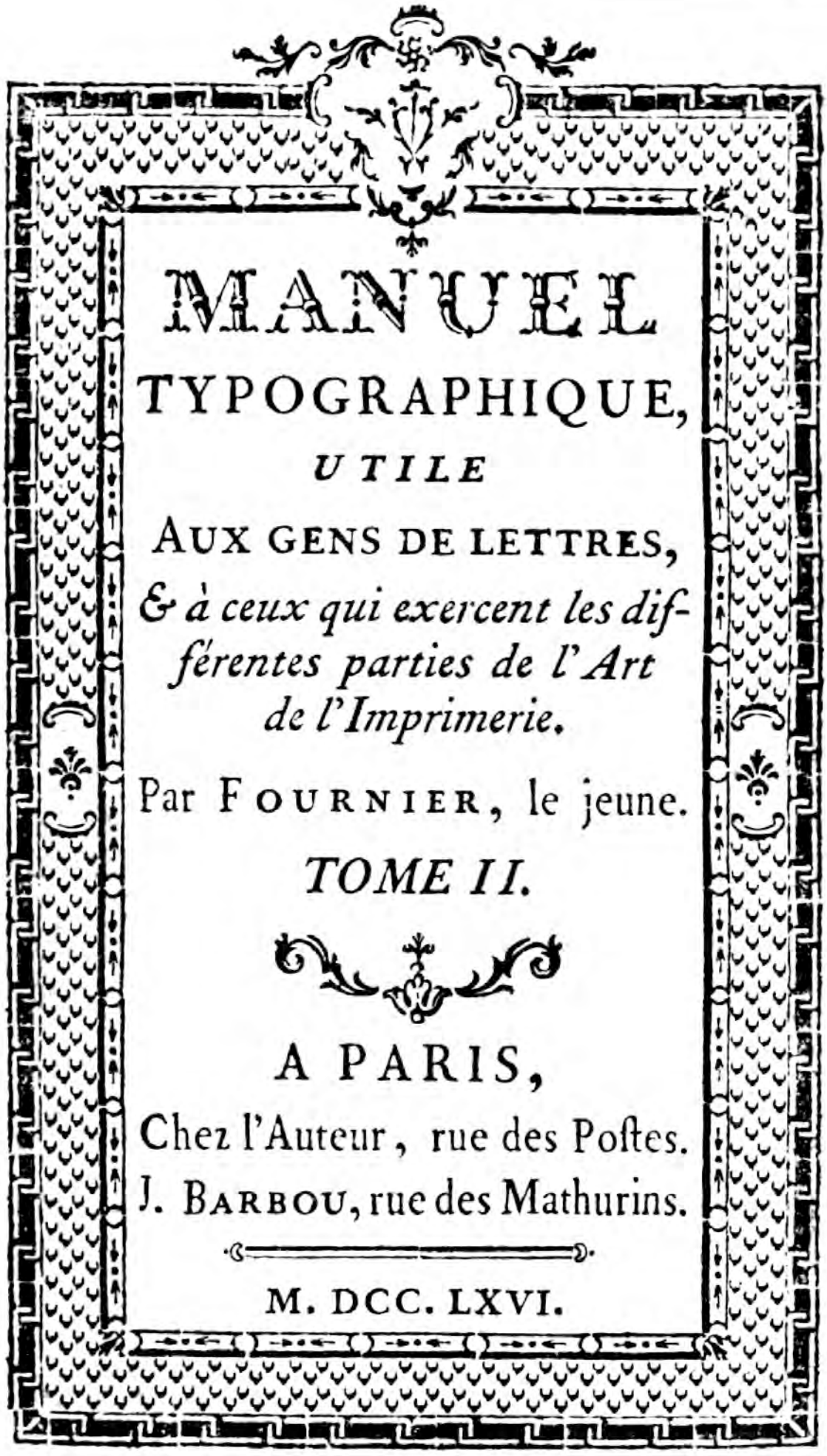
Benennung.	Groß.	Klein.	Curr.	Bedeutung.
As	Я	а	а	A
Boga	Б	б	б	B
Vidi	В	в	в	V
Glagole	Г	г	г	G
Dobro	Д	д	д	D
Eſti	Є	є	є	E
Shivite	Ж	ж	ж	Sh
Selo	Ѕ	ѕ	ѕ	
Semla	З	з	з	S. Z
Ishe	И	и	и	i
j	Н	н	н	j
Thita	Ѳ	ѳ	ѳ	Th
Iota	І	і	і	I
Kako	К	к	к	K
Ludi	Л	л	л	L
Mislite	М	м	м	M
Nash	Н	н	н	N
Xi	Ѯ	ѯ	ѯ	X
On	О	о	о	O
Pokoi	П	п	п	P
y. bxónyræ	Ѕ			

Das Cyrilliſche Alphabet. 71



Das Gothiſche und Sclavoniſche Alphabet. 149

ALPHAB. GOTHOR. Figur.	Bedeutung.		ALPHAB. SCLAV. Figur.	Bedeutung.	
	a			Ac	a
	b			Buc	b
	c			Cothno	c
	d			Dobro	d
	e			Feiu	f
	f			Glagloſe	g
	g			Hy	h
	h			Iſſouo	i
	i			Jeſti	l
	k			Miſalre	m
	l			Nam	n
	m			On	o
	n			Pochi	p
	o			Theurus	q
	p			Reti	r
	q			Sier	s
	r			Te	t
	s			Vlo	u
	t			Xnie	x
	u			Zanghi	z
	x			Zelth	z
	y			He	
	z			Pi	
	&	K 3		Si	



MANUEL
TYPOGRAPHIQUE,
UTILE
AUX GENS DE LETTRES,
& à ceux qui exercent les différentes parties de l'Art de l'Imprimerie.

Par FOURNIER, le jeune.

TOME II.

A PARIS,

Chez l'Auteur, rue des Poſtes.

J. BARBOU, rue des Mathurins.

M. DCC. LXVI.

65 *Russe.*

a b g d e

А а б В Г Д Е е

x z dz i y k l m

Ж S З И І К Л М

n o p r s t y

Н О П Р С Т У

f ch cz ts sc ie ui

Ф Х Ц Ч Ш Щ Ъ Ы

i ē xe ks ps th is

Ь Ѣ Э Ю Я Ѳ Ѵ

66 *Servien, dè S. Cyrille.*

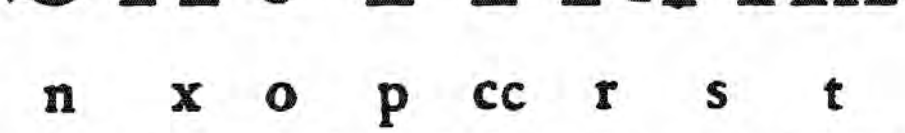
a b v g d e zh z



z i th i y k l m



n x o p cc r s t



y w f ch ps ō sch cz



c sc e ē ya ye yo you



67 *Servien.*

a b v g d e x z



iz i k l m n o p



r s t u ph ch ō



th c c sh sch gsc gsh



h ia io iu ie iest



68 *Illyrien, de S. Jerôme*

a b v g d e x s



z i i y k l m n



o p r s t u f h



ō ch cz ci sc ye ya yu

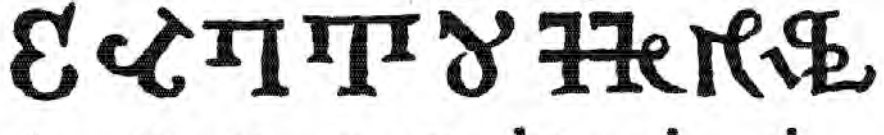


69 *Esclavon.*

a b c d f g h i



l m n o p q r s



t u x z z he pi si



GRECS. 227

70 *Bulgare.*

a b v g d e x



z dz i i k l m n



o p r s t y f ps



sc sch e ia ious p y ot



IN ORIGINEM ET HISTORIAM ALPHABETI SCLAVONICI GLAGOLITICI VULGO HIERONYMIANI, DISQUISITIO

ANTIQUITATIS POPULORUM SEPTENTRIONALIUM, REIQUE LITTERARIÆ SCLAVONICÆ, ET RUNICÆ STUDIOSIS

A CLEMENTE GRUBISSICHIO PROPOSITA.



VENETIIS,

MDCCLXVI.

Apud Jo. BAPTISTAM PASQUALI.

SUPERIORUM PERMISSU, ac PRIVILEGIO.

Pag. 43.

ALPHABETUM

Glagoliticum.	Runicum.	Græcum.	
& ex Frisch.	ᚨ ᚷ ᛏ	A	1
& ex Frisch.	ᚠ	Φ	2
	ᛒ	B	3
	ᚴ	Γ	4
	ᛞ ᛑ	Δ	5
	ᛂ	E	6
	✱ ✱	X	
& ex Orbin.	ᛉ & ex Sched.	Z	7
	ᚺ	S	
	ᚷ ᚺ	H	8
	ᛁ ᛁᛁ ᚺ	I	
ex Frisch.			
	ᚴ	K	9
	ᚬ	Λ	10
	ᛘ	M	11
	ᚾ ᚾ ᚾ	N	12
ex Frisch. & ex Orbin.	ᛟ ex Sched.	O	13
	ᛈ ᛒ	Π	14
	ᚱ ex Sched.	P	15
& ex Orbin.	ᛊ	S	16
	ᛏ	T	17
	ᚢ	Υν	18

Sebastian Kempgen, Slavic Alphabets

PANTOGRAPHIA;

CONTAINING

ACCURATE COPIES OF ALL THE KNOWN ALPHABETS IN THE WORLD;

TOGETHER WITH

AN ENGLISH EXPLANATION OF THE PECULIAR FORCE OR POWER OF EACH LETTER:

TO WHICH ARE ADDED,

SPECIMENS OF ALL WELL-AUTHENTICATED

ORAL LANGUAGES;

FORMING

A COMPREHENSIVE DIGEST OF

PHONOLOGY.

By EDMUND FRY,

LETTER-FOUNDER, TYPE-STREET.



Printed by COOPER and WILSON,

For JOHN and ARTHUR ARCH, Gracechurch-Street;
JOHN WHITE, Fleet-Street; JOHN EDWARDS, Pall-Mall; and
JOHN DEBRETT, Piccadilly.

MDCCXCIX.

1799

Ancient British 2.

Ein tad yr hwn wytl yn y nesoedd. Sanctedidier dy enw. Deued dy deyrnas. Bid dy ewyllys ar yddaiar, megis y mae yn y nefoed. Dyro i ni heddyw ein bara beunyddiol, amad deu i ni ein dyledion, fel a maddeuwn ni in dyledwgr. Ac nac arwain ni i brofe digaeth. Eithr gwared ni rhag drwg. Amen.

Bulgarian.



Bullantic.



Ancient British 2.

The Lord's Prayer, given as more modern than the former.

Wilk. Ess. p. 435.

Bulgarian.

Bulgaria is a province of Turkey; the character favors much of the Illyrian, (Fourn. v. 2. p. 275,) but the dialect is Sclavonian.

Bullantic.

Capital ornamented letters in use for the dispatch of the Apoſtolic Bulls.

Fourn. v. 2. p. 269.

Cornish.

Ny taz ez yn neau. Bonegas yw tha hanaw. Tha Gwlakath doaz. Tha bonogath bogweez eṇ nore pocoragen neau. Roe thenyen dythma gon dyth bara givians. Ny gan rabn weery cara ny givians mens. O cabin ledia ny nara idn tentation. Buz dilver ny thart doeg. Amen.

Croatian.

Ozhe nash ishe efina nebesih. Svetise jme tuoẹ. Pridi cesa rastvo tvuoe. Budi volia tvoja Jako na niebesih j tako nasemlij. Hlib nash usag danni dai nam danas. Jodpusti nam dlgi nashe. Jaco she imi odpushzhamo dishnikom nashim. Ine isbavi nas od nepriasni. Dais bavi nas od sla.

Dalmatian 1.



Cornish.

The Lord's Prayer.

Orat. Dom. p. 52.

Croatian.

The Lord's Prayer.

Wilk. Ess. p. 435.

The character used by the Croats is the same as the Illyrian 1, which see.

The languages of this people, the Dalmatians, Illyrians, Sclavons, &c., situated in this part of Europe, are pronounced much like that of Italy.

Dalmatian 1.

This character is said to have been invented by St. Jerom. It is very difficult to pronounce, yet many missals, and the breviary from the Latin; and even the Old and New Testaments, have been translated into it from the Hebrew and Greek.

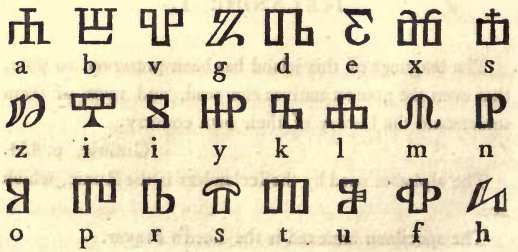
Duret, p. 738.

Icelandic 2.

Gret ylgur Ragnvald rytto
Rom-stamir haukar fromast
Kund Lodbrokar; kiendo
Kuillinda valir illra:
Kuóldrido klarar hreldost
Kueid ari már fast reidar
Tijd fiello tar af giodi
Tafnlausir æpto hrafnar.

Thuarr og vid theingils dauda
Thydur morg brád, i hijdi
Skreidast thui bersi skiædur
Skiott marti gráds, of otta:
Ox ódum falu faxa
Frar miog or leiptri tara
Huarma beckur ad hrockin
Hraut gron a baudar nauti.

Illyrian 1.



Icelandic 2.

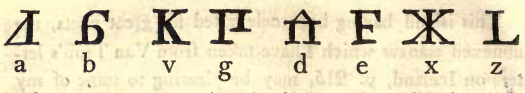
This island having been celebrated for great poets, the annexed stanzas which I have taken from Van Troil's letters on Iceland, p. 215, may be pleasing to some of my readers.

Illyrian 1.

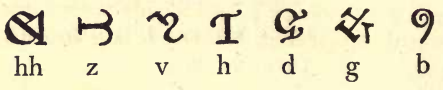
John Baptist Palatin asserts that the Illyrians have two alphabets: the provinces on the eastern side used that which most resembled the Greek, said to have been invented by St. Cyril; those on the west, that of St. Jerom, who is reported to be the author of the annexed; but Aventinus, in the fourth book of his annals, says, that about the time of Christ, a certain person named Methodius, a bishop and native of Illyrium, invented this alphabet; and translated the holy scriptures into it, persuading the people to discontinue the use of the Latin, and the ceremonies of the Roman church. See Croatian.

Duret, p. 741.

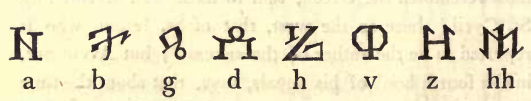
Illyrian 2.



Indian 1.



Indian 2.



Illyrian 2.

This alphabet is asserted by Palatin, to have been invented by St. Cyril; it is called Sclavonic, and has much affinity to the Russian.

Duret, p. 738.

Indian 1.

Nubian. This is thought to have been the original true character of the Abyssinians, but there is some doubt respecting it.

Duret, p. 383.

Le Clabart, p. 614, says, it was taken from the Grimani library at Venice, and brought to Rome in the time of Sixtus IV. in 1482.

Indian 2.

Modern travellers (1619) inform us, that the oriental Indians, the Chinese, Japonese, &c. form their letters upon this model, writing from top to bottom. Jerome Osorius, book 2 of his history of Portugal, says, the Indians use neither paper nor parchment, but mark with a pointed tool upon the leaves of the wild palm, and that they have very ancient books composed in this manner.

Duret, p. 884.

Russian 1.

Аа Бб Вв Гг Дд Ее Жж Ѕѕ
a b v g d e j z
Зз Ии Іі Кк Лл Мм Нн Оо
z i ï k l m n o
Пп Рр Сс Тт Уу Фф Хх Цц
p r s t u ph ch tz
Чч Шш Щщ Ъъ Ыы Ьь Ѣѣ Ээ
ch sch schtsch yerr yerì yer yat é
Юю Яя Θθ Vv
yu ya th ischitza

Russian 2.

Отче нашъ, иже еси на небесѣхъ, да свѧтится имя твое, да прїидетъ царствїе твое, да будетъ воля твоя, яко на небеси и на земли. Хлѣбъ нашъ насущньїи даждъ намъ днесь. И остави намъ долги наша, якоже и мы оставляемъ должникомъ нашимъ. И ни введи насъ во искушенїе, но избави отъ лукаваго. Яко твое естъ царство и

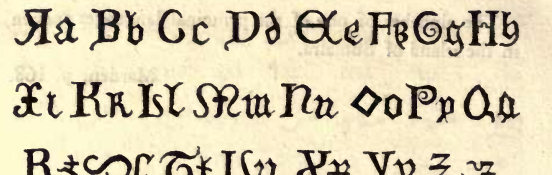
Russian 1.

The annexed characters were cut at the Letter-Foundery in Type-Street, from alphabets in the *Vocabularia totius orbis Linguarum comparativa*, collected and published by command of the late Empress of Russia, in 2 vols. 4to.

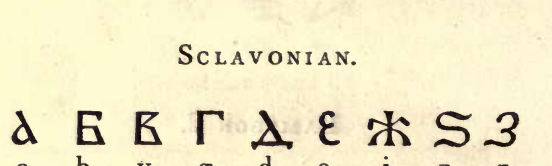
Russian 2.

The Lord's Prayer, as used at the present day in the public service of the church in Russia.

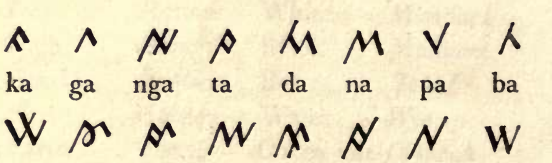
Monks.



Sclavonian.



Rejang 1.



Monks.

This alphabet was copied from the original paper, which was sent to the late Edward Cave, and is inserted in the Gentleman's Magazine for 1753, p. 170; which paper was given to me by my friend J. Nichols, F. A. S. the present proprietor of that valuable publication.

The alphabet is called *Novissimæ Monachales*.

Sclavonian.

Or ancient Russian; taken from the Encyc. Franc. pl. X. It was omitted by accident from it's proper place in the work.

Rejang 1.

Another alphabet of one of the principal internal languages used in the island of Sumatra. Of the two figures at the end of the alphabet, the first is the mark of commencement, and the latter of pause.

Marsden, p. 168.

Schwabacher.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss ß
Tt Uu Vv Ww Xx Yy Zz &ck ffi ff

Sclavonian 1.



Sclavonian 2.

Oche nash izghæ yease nanæbæsægh, da sueatesa ima tuoæ, da predet tzaazstuia tuoæ, da boodet volya tuoya yaco na nebesæ inazemle. Ghlœb nash nasou schneei dazgd nam dnæs. Jo staue nam dolghii nasha yaco imwee ostavelayem dolzgnecom nashim. Ineuedi nas fpapast. No jzbaue nas ot loocauaho. Amen.

Schwabacher.

So named from the town of Schwabach in Franconia, where it was invented about the year 1500, and was at one time much in use in Germany.

Fourn. v. 2. p. 267.

Sclavonian 1.

Many nations, both in Europe and Asia, speak this language; it is used generally in all the eastern parts of Europe, except Greece, Hungary, and Wallachia; but these nations have a variety of characters.

Fourn. v. 2. p. 226.

Sclavonian 2.

The Lord's Prayer.

Wilk. Ess. p. 435.
Orat. Dom. p. 24.

Servian 1.



Servian 2.



Servian 3.



Servian 1. and 2.

These are the characters used in the most eastern parts of Europe, and are said to have been invented by St. Jerome.

Duret, p. 733.

Servian 3.

This alphabet is attributed to St. Cyrillus, and, like the above, is used in the eastern parts of Europe. It was invented about the year 700.

Fourn. v. 2. p. 275.
Encyc. Franc. pl. XI.